

# *The* School Musician

25¢  
A COPY  
\$2.00  
A YEAR

OHIO STATE  
UNIVERSITY

DEC 2 1954

LIBRARY



April 1949

**How to Publicize Your Band**  
**WHO is America's Most Beautiful Majorette?**

# INSTRUMENTAL STARS SHINE EARLIER and BRIGHTER



ROBERT CARSON, CARO, MICH.—outstanding cornetist with the University of Michigan marching and concert bands, former Interlochen student, and first division winner in 1941 state contest. He plays a Buescher "400" Cornet—"finest natural tone of any cornet I have ever played."

NEIL PORTER, MESA, ARIZONA—13-year-old member of Mesa's Franklin School Band. Neil plays a Buescher "400" Lightweight Trumpet—"best trumpet I have ever played, and the members of the band say I am the luckiest boy in the world." Take this youngster's word for it, the Buescher Lightweight "400" Trumpet is "easier to carry when marching and the easiest-blowing trumpet made."

WESLEY BOLIN, TIPTON, IOWA—Tipton High instrumental star, rated Iowa's most outstanding school saxophonist and reed artist, and destined to become one of America's top saxophone players. During his 3 years in senior high, he won first division honors in state and national regional contests on the tenor and baritone saxophone. Wesley rates his Buescher Aristocrat tenor and baritone tops in tone, intonation, versatility, and ease of playing. "In solo work, small ensembles, dance band, marching band, and concert band, I gain an advantage through the superiorities of my Buescher saxophones."

From intermediate grades to collegiate—and on up the ladder—outstanding musicians play Buescher! The reasons why are clear. You hear them every time you hear a Buescher artist. . .

because Buescher instruments excel in those qualities that make the utmost of every

individual's ability: tone, intonation, ease of playing, quick response! You'll

quickly spot those qualities when you ask your Buescher dealer to let you

try the instrument of your choice. See him soon—see for yourself!



**BUESCHER BAND INSTRUMENT CO. • Elkhart, Indiana**

MADE BY  
MASTERS



PLAYED  
BY ARTISTS

## On the Cover

Precision! One of the most precious gems of Concert Band performance is Precision. If this Princeton, Indiana School Band can deliver an overture with Precision comparable to the manner in which they posed for the picture on the cover, and we have no doubt of it, then they surely deserve the highest appreciation and gratitude of their community.

Kenneth W. Berger, its talented director, gave you a fine story on Baton Twirling in your January SCHOOL MUSICIAN.

# The School Musician

28 EAST JACKSON BOULEVARD  
CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 20, No. 8

April, 1949

## EDITORIAL BOARD

**Publisher**  
Robert L. Shepherd  
**Frederic Fay Swift**  
Choral Editor

### Advisory Editors

**Brass**  
B. H. Walker  
Director of Band  
Central High School,  
Chattanooga, Tenn.



**Flute**  
Rex Elton Fair  
Department of Music  
University of Colorado,  
Boulder, Colo.

**Strings**  
Elizabeth A. H. Green  
Department of Music Education  
University of Michigan,  
Ann Arbor, Mich.



**Composition, Arranging**  
C. Wallace Gould  
Director, Department of Music  
S. State Teachers College,  
Springfield, S. D.



**Oboe, Bassoon**  
Bob Organ  
Woodwind Instructor  
Denver, Colo.



**French Horn**  
Philip W. L. Cox Jr.  
Horn Instructor  
Portland, Ore.



**Accordions**  
Anna Largent  
Accordion Instructor  
Aurora, Illinois



**Percussion**  
Dr. John Paul Jones  
Director, Department of Music  
N. E. State College,  
Tahlequah, Okla.



• Unless it concerns an affair of the heart the SCHOOL MUSICIAN faculty can answer any of your burning questions. Your instrumental columnists will welcome your letters.

## C O N T E N T S

They Are Making America Musical.....	4
Amy Jean Hulse of Miles, Iowa	
School Bands Could Use a Better Conception of Saxophone Artistry.....	5
Sigurd M. Rascher	
This Business of Conducting.....	6
W. Curtis Hughes, Maryville, Tennessee	
How to Win Community Support Through Publicity..	8
Kelly Shugart, Los Angeles, California	
We CAN Have String Players, Part II.....	10
Karl D. Van Hoesen, Rochester, New York	
MODERN vs. Traditional Music Teaching.....	12
Herbert H. Silverman, Malden, Massachusetts	
Musician's Work Shop. Key Signatures.....	25
Choral Section.....	13-16
Edited and Managed by Dr. Frederic Fay Swift	

A National Music Conference—a Challenge

Some Pointing Up in Hymn Singing and Phrasing

Hartwick College Radio Choir

Are Regional Festivals Out?

School Music News Section.....	17-24
With New Baton Twirling School	
Who Is America's Most Beautiful Majorette?	

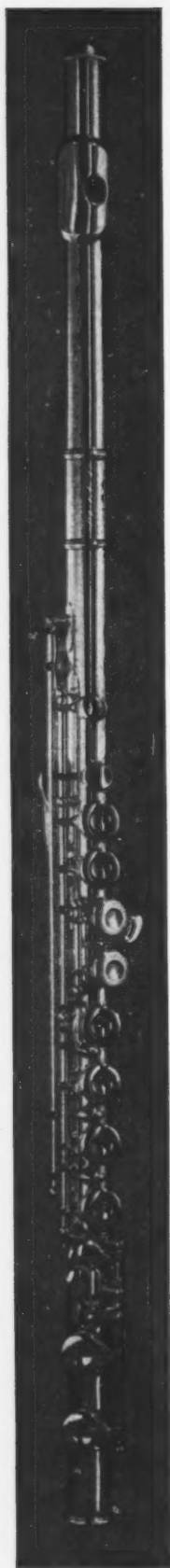
## Learn to Play an Instrument

Regular Monthly Teaching Features

### "Your Liberal Education in Music"

Percussion: by John Paul Jones.....	26
The Solo Brass: by B. H. Walker.....	28
Double Reed Classroom: by Bob Organ.....	30
Your Flute Questions: by Rex Elton Fair.....	32
Strings: by Elizabeth Green.....	34
Band Music Review, Richard Brittain.....	36
Composing and Arranging: by C. Wallace Gould...	38
Accordions: by Anna Largent.....	40
Your 3,000 Mile Bargain Counter.....	41

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$3.50. Single copies, 35c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.



# Whitehall

"CONCERTO" FLUTE  
Sterling Silver Head

An elegant  
instrument for  
students . . .  
with "artist"  
features!

With the Whitehall  
you get new ease of  
action . . . new tonal  
brilliance . . . new  
evenness of volume in  
all registers . . . new  
mechanical sturdi-  
ness that resists time  
and use. Sparkling  
finish! Uncondition-  
ally guaranteed!

Also  
Whitehall "ARIA"  
and "RHAPSODY"  
Flutes.

All models complete  
with de luxe silk-plush-  
lined case—accessories  
and flute method.

At your favorite  
music dealer

**David Wexler  
& CO.**  
Exclusive Distributors  
Chicago 5

## Presenting



**Amy Jean Hulse of Miles, Iowa**

When her band won a First Division rating in the big contest there was great rejoicing in the little 315 town of Miles, Iowa. For Miles had never made a record like that before and the town and the pupils had come to the definite conclusion, that success in music was not for them.

It was Miss Hulse's first job after graduating from Cornell College at Mount Vernon with a B.M.E. in the spring of 1946. Arriving at Miles she found 28 musicians who could play,—loud. Soon she had a band of 35 who had captured the feel of music, had also started a cadet band. Her superintendent, F. E. Kutzli, gave her every cooperation and before long there appeared a mixed chorus of 45, a girls' glee club of 40, and a boys' glee club of 25.

A specially recruited pep band plays for all athletic games and doubtless had a lot to do with the home town basketball team winning County championship. It was a first for them, too.

These brief facts but suggest the young power growing in this little genius who on her first real teaching challenge has changed musical discouragement and defeat in her small town to the alluring persuasions of envisioned success with enough proof to assure all of those happy people that success, with work, is easily obtainable. Until we have a bigger story to tell of you, Amy Jean Hulse, congratulations, and thanks for everything.

*"They Are Making  
America Musical"*



## School Bands Could Use a Better Conception of

# Saxophone Artistry

● AT THE TIME OF WRITING THESE LINES, February 8, I am on a tour of School Concerts in Holland. I have especially for this tour come over from the States (it took only 14 hours!) and I would like to tell you a little about it.

These recitals are given in school auditoriums or, where they are too small or destroyed during the war, in any other hall or movie-house. Often the townspeople are invited and the press shows a lively interest too. In most cases the upper 6 grades attend, or the audience may be somewhat older, as was the case in a seminary operating in a medieval monastery. During the whole tour, I will give 63 recitals in 33 cities in 4 weeks—that is often 3, even 4 in one day. The organization sponsoring the tour is entirely private "Een Uur Muziek" (One Hour Music) and operates in every corner of this small but interesting country.

In all these schools there is extremely seldom anything but vocal music and nowhere either Band or Orchestra. My description of music activities in our schools sounds rather incredible to these people. I have to assure them time and again, that I do not speak of Conservatories, but of the average American public school. And not seldom do I hear envious comments like—"Gee, to have all that in school!" or "the kids in America sure have everything!"

The schools here stress languages, old and new, and of course all the other subjects we know from our schools. But we teach many practical courses, taught here only at vocational schools, and then of course our instrumental music. And it is in this field we are a jump or two ahead. And just therefore should we continually strive to improve and consolidate our advantage. To discover a weak point calls immediately for a renewed effort. And, indeed, our Bands do improve all along.

Still, one of the weak links in our schools' instrumental program is the saxophone. This despite the fact, that

we have any number of sax-players around. Nor do they lack the enthusiasm of the cornet player nor the persistency of any other bandmember. The source of this deficiency is to be found yet a step higher up: in the teachers training institutions.

Only very few have a really competent saxophone instructor, that is: a specialist for just this instrument and nothing else. No doubt, the scope of sax-playing in our country would amply justify the addition of such a man to the faculty of the great institutions of learning. But since we can not wait until those slow grinding mills will wake up to this reality, we must and can find other ways to remedy the situation.

It is the truly American institution called "clinic", workshop or round-table discussion that will help us here. An expert, who devotes his entire energy and interest in artistic saxophone-playing, should not only discuss possibilities and problems, pertaining to playing and teaching, but he should also give a recital in the school or/and play a solo-piece with the Band. This latter suggestion might work out only in cases, where the Band is a little better than average. But the actual performance on the instrument gives the student invariably a more concrete idea, what it can sound like, than all the talking alone can accomplish. A happy combination of both is the optimum. Or a College could organize such an event, as has been shown by a few progressive ones.

Even a Saxophone can sound clean and in tune from the very beginning, even though the player's technique may be zero. To my knowledge it was not the intention of Adolphe Sax to have his brainchild whimper and wall at the slightest provocation.

Writes SIGURD M. RASCHER

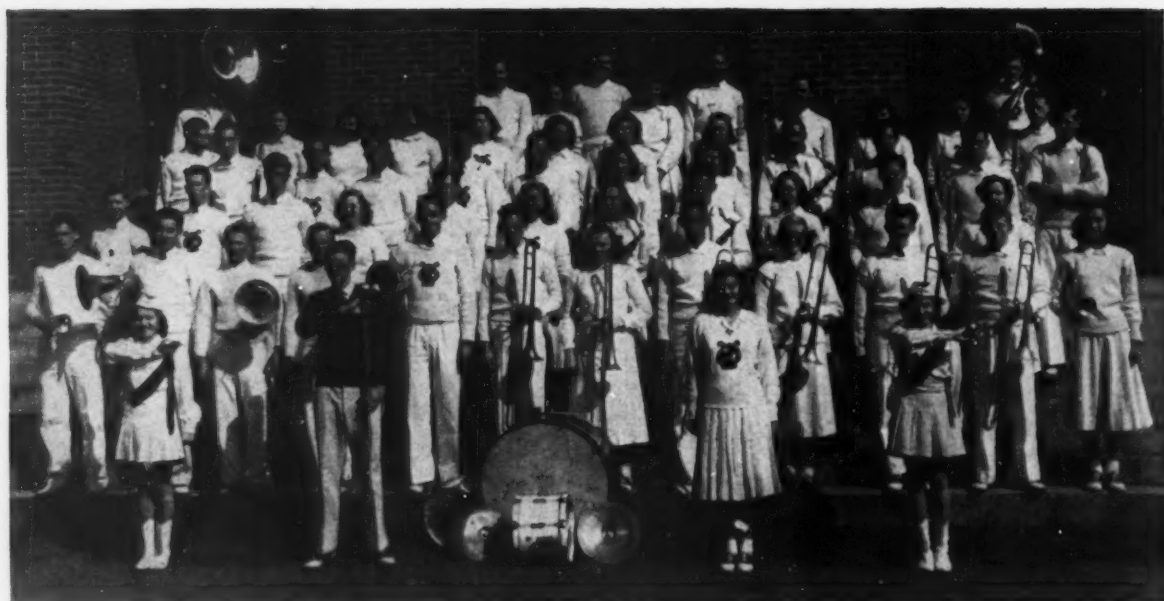
Internationally Famous Saxophonist

From His Tour Stop in Arnhem, Holland

He constructed an instrument that should through its increased range of expressive possibilities allow the player greater freedom than ever thought of before. Indeed, he had succeeded in pushing the flexibility of his new instrument so far that many a musician could follow him on his adventurous trail no longer, and took it for a lack of stability rather than the great achievement. And the majority of his contemporaries, who recognized in the Saxophone the stroke of a genius, regarded it and its inventor as dangerous competition. Both reasons contributed to the prolonged misvaluation of the reed-family's youngest member. And when the Jazz Musician used for his purposes only a modest fraction of its rich possibilities, the noble character of the Saxophone was yet further from being truly recognized.

Just about now do we witness a gradual realization of its vast resources of expression, preeminently suited to render the music of the great masters. There is as yet no tradition of playing and style—but why not start such a tradition here and now. Even its technical possibilities and range, (four, not two and one-half octaves) are not yet commonly known, let alone at the command of the better players. Fortunately we have in our country a few serious Saxophone players, and with a good deal of patience their influence will be felt.

I challenge each and every Saxophone player to cooperate towards this lofty goal, so that the greater freedom our instrument gives us, combined with an increased sense of musical responsibility, that we musicians must develop, will bring about truly great, new saxophone music.



Pride of Maryville is this fine Concert Band. It is one of the best in equipment and performance in Tennessee, and presents a beautiful account of itself whether in Concert or Street Parade. Mr. Hughes' genius as a Conductor is reflected in its high standard.

# This Business of CONDUCTING

● A YOUNG STUDENT ENTERING THE FIELD OF MUSIC today is confronted by many paths in which to specialize. Never before in the history of the music profession has there been such a choice of different phases of music in which a person may train and then enter into as a means of livelihood. There is no doubt that there is a demand for better trained musicians in all the different fields, the field of conducting, by no means, being neglected. As an example, we read that all over the country smaller communities are organizing civic orchestras and choruses and employ-

ing full-time directors for these organizations in which we find people of all vocations and of various age levels. The ones in which I am interested are the high school and college students who are under the influence of these directors because it is from among them that we will find the directors of tomorrow. The leadership must be sincere and well qualified.

Of all the demanding fields in the

musical profession, conducting is one that requires a very thorough training. Conducting ranks high in the Arts and it should never be underrated. Requirements of a good conductor are many and far reaching, not only in the field of music, but also in psychology and human relations.

A young person seriously considering this field as a vocation is awed by the attained goals of a great conductor and by the process of attaining these goals. Many things must be considered and studied before one can enter into this role. These, of course, differ with different teachers. But there are a few basic rules to which all teachers of conducting will adhere and some of these will be discussed briefly. Most of them will be general and in relation to the total picture.

One of the ideas which time is gradually breaking down is that there are not two distinct fields of conducting—choral and instrumental. I admit the technical knowledge and background required for each is different, but fundamentally the conducting principles remain the same for either group. So first, dismiss the idea of

The entire group is not in the picture but what you see here represents a substantial part of the combined Men's Glee Club and All Girl Choir, which Director Hughes has led to the high towers of excellence in performance.



By *W. Curtis Hughes*

**Music Director, Maryville College  
Maryville, Tennessee**

the two different classifications of conducting; accept the fact that there is only one. If a student is prepared thoroughly in his "basic training" in conducting classes, he should be technically equipped to handle either a choral or instrumental group without any trouble.

Once the preceding thought is settled in the mind of the student, there are many other principles that will be exposed to him in the process of his study. First of all, the young conductor should obtain every chance to see other people conduct, to study their methods and technique and ways of getting results with their groups. One of the best ways in which to do this is actually to play or sing in some organization that has an accomplished conductor. Almost every city has some civic choral organization or symphony orchestra that invites citizens to become members. Be alert in watching for the conductor's technique of cueing in a section, securing prompt and precise attacks, and by all means his style of interpretation and how it is conveyed to the listeners through his players or singers. Sometimes as much can be learned in experiences like these as in a classroom and one should always be ready to grasp every occasion to be a participant in some musical organization. Take every opportunity to see the great conductors in concert, put yourself in their place and compare your methods of conducting and you will find that you are gradually forming within yourself the basis for which you have worked so long.

In the field of conducting, as well as in other fields of the Arts, a great

deal of technique is accumulated through mere imitation of some person watched and observed, or from whom one has studied, played or sung. You see certain movements, hear certain "coined" instructions that appeal to you and unconsciously these register in your mind; when the time comes for your actual application of this business of conducting, you automatically pull these ideas into usage and they are a part of you. Shall we say that this is a part of the development of the natural talent that does not come with the technical background and training? A natural talent is one of the most helpful things in the world to the young musician if developed correctly, and one of his best friends—so never fail to develop it!

A knowledge of the periods of musical history is essential so he may understand style and interpretation. Accordingly, a conductor's preparation should include a thorough course of study in musical literature of all ages. This should be a pre-requisite, or a correlated subject of conducting. This requirement would remain the same whether the student is preparing for college or high school teaching. Frequently there are new books being published on Music Literature, and more detailed groupings of periods of music history are coming about. This is good because it makes study of style and interpretation much easier to comprehend and apply to one's work. Not enough emphasis can be laid upon this study in both choral and instrumental fields because it is one of the basic requirements of a good musician, a good conductor.



This man who speaks to you so convincingly on the important subject of Conducting, is Mr. Curtis Hughes of the Maryville, Tennessee, College. The fine results of his work prove the value of his teaching.

A few days ago I was talking with an elderly minister who has been "exposed" to the very best of music for years and he made the statement that until a few months ago he had never realized that the conductor must train his ear to listen for underlying harmonies in instruments or voices, as well as the line of melody, and since this discovery he has become conscious of this fact and understands one of the difficulties of the profession. So many people are unaware of the amount of training required simply to listen to a musical performance. The conductor's ear must be keen, sensitive and true so he can accurately

(Please turn to page 37)



The Maryville College Orchestra is one of the smaller groups, though certainly tops in musical excellence.





Kelly Shugart is one of the Busiest and most Successful Public Relations Executives in this Country, In this Article he tells you—

## How to Win Community Support Through—

# PUBLICITY

● **TEACHERS AND STUDENTS** may devote many arduous hours preparing recitals, concerts, operas and many other forms of musical performance but it is seldom that they give the slightest thought to publicity necessary to adequately inform the community of the forthcoming events. If publicity is planned, it rarely goes further than the classroom, bulletin board or school newspaper.

These days no musician questions the value of publicity. It informs others of his concerts. It provides the community with a picture of his work. It establishes his identity in community, serves to build his department in the school, and we might add sometimes insures his job and points toward promotion. Last but most certainly not least, publicity provides newspapers with news.

Publicity is telling thousands of people something we might tell a neighbor or a friend. If we would keep this in the back of our minds at all times, the task of preparing a story for the press would not frighten us.

A great many of our activities are newsworthy—for example—yours is the largest band in the city, county, state or nation. It will enter a forthcoming festival of music. It just won first place in a contest. It will leave for such and such a place tomorrow or next week. It will play

for a visiting delegation, club, or union benefit. One of your students won a scholarship in music. The band is being issued new uniforms. It is moving to new headquarters. The school or the local businessmen's association just purchased a new drum, chimes, tymps, etc. The girls in the band or orchestra are having a party or giving the boys a picnic or vice versa. One of the students will conduct a special number on your forthcoming concert . . . or a myriad of other newsworthy twists to an otherwise ordinary story.

News with a human appeal is favored by papers and magazines. Use names of students and include their addresses. This is especially true when writing for a community newspaper.

Don't let your publicity stop with the school newspaper. Branch out into the community, city and county. Let certain music trade magazines also have your story.

Above all, before releasing your publicity, get acquainted with your newspapers. Know the men and women on the city desks. Meet the key reporters. Make friends with magazine editors. Also, make friends with the music union officials in your community. These gentlemen may have the key to many of your problems.

It is not at all unethical to ask a city desk or a magazine editor if he

would like a particular story you have in mind. Ask him if he wants pictures and what type. By checking on this information you might save yourself from preparing copy for the wastebasket.

After you have made friends with the city editor, he might call you from time to time for information about future musical events. Do not, of course, depend on this. Above all, always strive to build in the mind of the editor of your city's newspaper people that your information and publicity is accurate, is news, and that no effort is being made to take advantage of a friendship.

Now that we have talked about the need for publicity and how to go about establishing friendly relations with writers of media, let's briefly summarize the important phases of preparing and handling new releases.

Copy is written material released to the newspaper. While appearance does not seem important, it often means the difference between making or missing an edition. Principles commonly accepted might be outlined as follows:

1. Copy should be regulation 8½ by 11" plain white or pulp paper. Do not use letterheads.
2. Always type or mimeograph.
3. Always double space writing on one side of paper.
4. Avoid musical terms that are



likely to be understood only by musicians.

5. Your school, band, and name, address, telephone in upper left of page.

6. "Immediate release" or "release (date)" in right corner.

7. Do not write headlines. In order to provide the editor with space for this purpose, begin article half way down the first page leaving ample margins on each side of the copy—1½ inches are not too much.

8. Number the pages when the release is more than one page.

9. Always place "more" at the end of each continued page.

10. Close the story by the mark "30", "end" or "#".

11. Release should be presented to the city editor or music critic in person when possible . . . planted in plenty of time.

- a. Sunday's paper (music section) at least a week ahead.
- b. Weekly community newspapers a week ahead.
- c. Magazines, a month or more.
- d. Daily papers at least a day or more if possible. Remember all photos require cuts to be made so give the publication sufficient time to do this.

At the end of this article, I have listed a few good books on publicity. By reading any or all of these, a more complete picture of the technique of publicity may be learned.

Although you may not be a news writer, essential facts may assist you in writing copy. News story is simple form; the presentation of a fact or a series of facts. All facts must be qualified by furnishing source by telling who did it, said or saw it, when, where. Place yourself in the frame of mind of asking questions about the topic you are writing and merely tell—"who, what, where, when, why" and sometimes "how."

The lead paragraph of your story should summarize all the essential facts. News of next importance is contained in the second paragraph and so on, with the least important news last. Should the paper clip everything except the lead paragraph, this part of your story must include all the important information. In other words, write your story so it may be cut at any point without destroying the substance of the article.

When writing, furnish full names, titles, instrument played or voice. For

community newspapers, furnish addresses of persons living in the neighborhood of the publication. This will provide the editor with a local tie-in if he desires it.

Furnish good photos when possible—glossy 8x10 prints with captions typed on separate sheets of paper attached to the bottom of the pictures. Send all photos in ample time so the publication can make engravings without having to worry or discard the art because it arrived too late. Also, you would do well to visit the editor and allow him to make his own selection from a number of pictures you might have. Don't turn in large group-pictures to any publication not using glossy finish paper in their journal. Newspapers appreciate photos that will lend themselves to 1 column cuts and the fewer the number of people in the picture, the better. Think of these things before you take your photos.

Good literary writing is not required but you must be sure of your facts. Simplicity is the keynote. Avoid high sounding phraseology. Do not, of course, attempt to be funny and avoid slang. Strive to be simple, straight forward with sentences neither too long nor words repetitious. If the story holds the reader's interest throughout, it is the right length. If it does not sustain interest, it should be cut. Above all, do not editorialize but tell your story briefly, simply and stop. The shorter the better. If short, it is more apt to be used.

Don't be careless in gathering or furnishing copy to the press. Don't feel you have done a poor job if the editor cuts or rewrites your story. Don't make vague answers when talking to a reporter. Get your facts right and let the newspaper know them early. Don't lag when the date of your concert is rapidly approaching. Don't bluff or attempt to fool a newspaper or magazine editor. Don't overplay your organization. Don't tack on big adjectives to kid an editor into thinking your band or orchestra, or even your forthcoming event, is the best in the world. Don't try pressure with editors. If you don't have a sufficiently worthwhile story, skip it 'til you do. Above all, don't play favorites and never ask an editor to print your story as a personal favor to you.

Make a list of all publicity media

**What Success have YOU  
had with local Publicity?  
Send us Your Story. Give  
us the Details for Publication.  
This will be Good  
Publicity for You, too.**

you can use. Keep the list for frequent reference. Don't stop with neighborhood newspapers but list school publications, bulletin boards, window displays, neighborhood newspapers and shopping news, labor publications, music editors, school music magazines such as the one you are now reading, music educators' magazines, trade papers, and possibly the local Music Union publication, especially if you or your students are union members.

After your publicity has been released and you have probably set up window displays, talked before clubs, church groups and PTA, you are ready to invite special guests who add to the prestige and publicity potential of your concert. Don't forget to invite city officials, community leaders, PTA leaders, etc. If your school has a photography department, take candid pictures of these people for future use.

At the concert, have the school journalism instructor assign students to cover the event for a story in the school publication or possibly a review in the local newspaper.

Last and also least, get credit for your work. Use very good judgment but take a few bows. When you do something well, get a pat on the back for it. This you can work out in your own clever manner as each school presents its own circumstances.

After the concert, remember the people who helped you and thank them in a personal letter. You must not only build your public relations and publicity but you must remember to hold it.

\* \* \*

Suggested reading on publicity—

"Publicity: How to Plan, Produce and Place It" by Herbert Baus, Harper Bros. NYC.

"How to Get Publicity" by Milton Wright, McGraw-Hill Book Co., NYC.

"Profitable Publicity" by Henry Woods, Dorset House, NYC.

"Educational Publicity" by Benjamin Fine, Harper Bros., NYC.

(A more complete list will be mailed free of charge by writing the author of this article, Musician's Local 47, 1417 Georgian St., Los Angeles 15, Calif.)

**By Kelly Shugart**

**Director Public Relations, Los Angeles Musicians' Assn.  
Local 47 of the American Federation of Musicians**

# We CAN Have STRING Players

## Part II

● I HAVE TRIED TO POINT OUT in the preceding half of this article that the present near-bankruptcy in our string situation is due to many causes closely related to our changed world and changing school policies. Isolated examples of some of these trends cannot, of course, lead one to conclusive generalizations. The functional and pragmatic philosophy is now inescapably dominating the situation. The whole idea of "What do I get out of it here and now?" concerns the student. A student said to me the other day, "Why should I play in the orchestra? I would have to practice and take lessons and pay for them. I can go next door and take voice lessons in school for nothing and sing in the choir and get the same credit."

When a new orchestra was being formed recently, one pupil immediately inquired whether membership would mean trips.

This "gimme" idea must not be, in my opinion, the *sine qua non* of the value of the student's educational endeavor in music,—not trips, games and glamour, which are soon forgotten, but procedures which will provide lasting values for the student. I think, however, that this has happened.

Our problem is to relate our work to this functional philosophy,—to try to meet its immediate objectives and still place emphasis on sound educational values which may be reflected in achievement in performance. The benefits of music study will come to the students in proportion to what our students do with music.

Let us start now to lay foundations for a renaissance in string playing which will enable us to place our emphasis rightly on music in the future.

The following tangible suggestions are offered for consideration in the effort to achieve this accomplishment:

I. Re-examination and revision of objectives

Let us re-examine our objectives in our program of music education. Artificial incentives may have some incidental value, but let us not place all

importance on turning out a band (gaudy and loud, if not good) to function at school assemblies at games and at community affairs. Let us realize that the functional worth of our endeavors is secondary to more worthwhile educational values. Let us try to emphasize and get our school administration to back a sound educational program in music, apart from its functional worth. What will the student "get" out of this? "Worthy use of leisure time?" No—not unless the child is musically talented and has a sound teaching program to give him musical training. "Wholesome activity to keep him out of mischief?" No. Perhaps he should be in dramatics or in airplane mechanics. These might be more wholesome unless a real program is given to the musical child.

The real value must be found in the moment of beauty that gives the musical child an aesthetic experience. This does not need to be a nebulous thing, nor do we have to live in a white tower to place our emphasis here. These ends are hard to achieve and the effort must be long, sincere, and sustained. If the result is achieved even for a small part of the time, however, the effort is worth it. The evidences of this real worth to students are numerous and satisfying. Let us teach music and not let the tedious part of our musical duties hinder us too much in this endeavor. Functional music can be rendered adequately as an incidental service if it doesn't exploit children too much.

II. Selection of talent

Knowing the beauty and unchanging worth of our study as a thing in itself, let us try to find sensitive and

musically talented children who can profit by what we have to offer. Let us carefully select musical children for our classes in stringed instruments, children who can be given tasks which they can master because of their talent. This mastery will lead to a sense of achievement and a child's sense of achievement means success and happiness in the work. It also means interest.

This careful selection can be made with carefully administered psychological tests. The fundamental requisites are the basic capacities to hear, to discriminate between pitches, rhythms, intensities, and other factors. Individual differences in these capacities are not fully realized by most people. These capacities may not mean success in achievement but without them there can be no achievement.

Many educators think this selection of students is discriminatory and not democratic. All children are to be given education in music. "Music for every child,—every child for music" is the slogan. In my opinion, it is much more democratic to help one child to find his place in art, another in dramatics; this child in science, and that child in manual training. Exploratory courses don't quite do the job but may help in the lower grades if teacher time and sufficient equipment allow.

III. Awareness of the learning process

The third pre-requisite in string teaching is a knowledge of the learning process of the child student of a stringed instrument. This has to do with method and teaching procedures.

**Of This You Will be Assured as You  
Finish This Convincer by**

*Karl D. Van Hoesen*

**Music Department, Board of Education  
Rochester, New York**



Some very young stringers in Third Annual Western Kansas String Clinic, Emanuel Wishnow, Conducting.

I have written at length on these things elsewhere and space allotted to this paper does not permit a detailed discussion of method. The following broad aspects of method are clear, however, at least to me, and I know that many teachers do not know or realize the bearing of a correct procedure on success. The following steps of procedure are necessary:

First, correct establishment of mechanical and physical fundamentals carefully nurtured and developed, at first quite apart from music or from reading the printed page.

Secondly, the development of the listening process, correctness of pitch being stressed first,—later quality and phrasing,—but always with an eye to how the notes are being produced (correct positions and correct mechanical manipulation).

Thirdly, the gradual growing knowledge about the elementary rules of theory as applied to playing, and the gradual emphasis on the change from rote learning to reading.

These three phases must develop more or less simultaneously, but the pitfall of the inexperienced teacher lies in not separating them for specific attention. The first few lessons present many difficulties, and the utmost patience and vigilance are required to prevent bad playing habits from getting a start. Poor playing may result, even though beginners are taught correctly, unless the smallest details of mechanical manipulation are correctly established and carefully watched. Poor intonation results many times because of the teacher's tendency to divert the pupil's attention constantly from the sound he is producing. The most serious fault in this connection is the tendency to force the reading of music from the printed page before the technique for playing the music has been established. Subtle shifting of the flow of attention from one

## Kansas String Clinic Ups Interest Over Local Area

**Hays, Kansas**—Eighty-six students and teachers participated in the Third Annual Western Kansas String Clinic which was held on the Fort Hays State Campus and week end of February 11 and 12. The highlight of the clinic was a cross section concert under the direction of guest conductors Mr. Emanuel Wishnow of Nebraska University, and Mr. Charles Horner of Norton, Kansas.

Principal features included in the clinic were forums, sectional drill, and group instruction on solos.

Towns represented were Hays, Dodge City, Colby, Garden City, Scott City, Plains, Lewis, Oakley, Larned, and Dighton.

Sectional rehearsals were held under the leadership of the various string teachers

present. This time was used not only for the rehearsing of the clinic program, but also for demonstration of technique, and aiding the individual student to solve his technique problems.

Considerable interest in string playing is being stimulated by these clinics. The fact that one school board sent its entire high school string section to the clinic in a school bus and paid all registration fees is evidence of the recognized value of such a project.

"Suggestions for the improvement of the clinic have been received" writes Robert M. Taylor, head of the music department at Fort Hays, "from various teachers and students, and have already been taken under advisement for the planning of next year's clinic."

problem to the other must constantly take place until mechanical skill becomes firmly established. To bring young teachers to realize the above-mentioned elementary facts, our teacher-training institutions must do a better job in their courses in teaching methods, and more adequate opportunity must be given for supervised practice teaching. I think that young teachers could then attack more courageously the problem of creating and maintaining interest. At least they would be armed with knowledge and confidence.

### IV. The daily lesson

The fourth pre-requisite for success in these changed times is that daily class procedure be substituted for the old-fashioned "once-a-week" lesson. This daily procedure should be followed at least for the first month of instruction. Beginners should not be allowed to "play" or to practice alone until fundamental principles

are firmly established. The writer knows from experience that the average pupil will play as well at the end of a month of daily lessons as he will at the end of a school year of weekly lessons. To plan such a regime, especially in large school systems with many pupils and few teachers, is a real problem. The solution may be to concentrate effort in one school or in one class until fundamentals are established, and then to shift more effort to others who meanwhile may have been somewhat neglected.

### V. Outlet for achievement

The fifth incentive to growth toward success is an outlet for achievement in performance either in solo or in ensemble, or, when ready, in orchestral playing. This outlet in performance must reflect sound educational values and must be a real experience in the appreciation of music. Once established, interest can prove to be a contagious thing.



# MODERN VS Traditional Music Teaching

● ONE OF THE PRINCIPAL DIFFICULTIES encountered with older teachers who have gotten in a rut, or with younger untrained teachers who are allergic to changes in their routine, is to get them to see the need for evaluating their procedures and content of their courses in the light of scientific observations, studies and deductions. To approach these teachers directly and to suggest this need is merely to set up automatic defense mechanisms and rationalizations for the continuance of present practices. Some of the techniques that may be utilized in such situations are: to request aid and cooperation in organizing and evaluating program for other schools and groups as well as for his own; to enlist the recalcitrant teachers to cooperate with other teachers in planning and organizing evaluating criteria; to present possible evaluating material and to request general opinions, suggest changes, suggest weak and strong points of the material, etc.; to suggest references and other readings which the supervisor might, casually, suggest as being of interest; to discuss problems that exist in other parts of the system and submit and request suggestions for their solution . . . these problems should be intimately connected with difficulties of the particular teacher and should be presented so as to cause the teacher to compare her situation and problems with the procedures and problems of the other situation; to provide opportunities for the teacher(s) in question to assist and/or observe evaluating procedures elsewhere and to observe subsequent analysis, conclusions drawn and remedial procedures instigated, as well as the over-all

results. During the course of this activity the supervisor and cooperating teachers inevitably will discuss experiments, studies, reports, etc., of leading thinkers and workers in the field and cannot help but lead the recalcitrant teachers to hear the discussion and the conclusions fortified by scientific evidence. This will, at least, cause her to tend to reexamine her opinions based on little or no evidence and to investigate further . . . or at least to bring her to a realization of the inadequacy of her conclusions, training, etc., in the direction of the reorganization or modification of her general viewpoint; it is important to realize that informal discussions by teachers, in the presence of the lagging ones, can do a great deal toward stimulating thought and action. Enthusiasm by the supervisor for techniques, procedures and materials used by good teachers and offering opportunities for the reluctant teachers to observe (discussed so that there is no implied criticism of this teacher's methodology) will assist materially in awakening her from her lethargy.

In Music Education supervision I have found the most efficient and persuasive means of convincing teachers of the necessity for new and improved procedures, techniques, and more adequate provisions for individual needs, interests, abilities, etc., was demonstration teaching of what could be done under the existing administrative and functioning organization. While the teachers were "sold" on the procedures, teaching techniques and musical provisions for individual differences, the experiment failed in so far as the teachers did not carry on from there . . . each teacher insisted that he was incapa-

ble of conducting the specific type of class and was unable to use the demonstrated techniques. It did succeed in so far as it proved to them that different techniques could be used to greater educational and musical effect than the ones they were using. The next step there, would be to assist them in adapting and utilizing those techniques they could effectively use gradually helping them to experiment with others, both original and observed.

Some other specific techniques which could be used to motivate, stimulate and to invite the cooperation of, to securing of growth in, those teachers who, for one reason or another, are not favorably inclined toward the improvement of their method are: conversational discussion of what was observed or reported as being successfully practiced elsewhere; discussion of failures elsewhere and cooperative analysis with conclusions arrived at, for some of the reasons for these failures; providing opportunities for observing the work and procedures of other teachers and cooperatively making suggestions for improvement; providing opportunities for teachers to give public (or teacher) demonstrations of their work . . . which is particularly easy to do in music . . . and to see that they receive full credit on the program, announcements, etc., for their efforts (In music too often the teachers do most of the ground work and the supervisor steps in for public performances to receive all the credit and recognition); the frank discussion of problems affecting the department (music); encouragement toward open and critical evaluation of the entire program in the light of the needs of the children, of the school and of the community; encouragement of cooperative discussion, solution and recommendations for these problems; inviting open and frank discussions and recommendations for/of the supervisory function; inviting successful teachers to discuss their work with the group; utilizing,

By *Herbert H. Silverman*  
Music Director, Malden Public Schools  
Malden, Massachusetts

(Please turn to page 25)



# Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

Address all Correspondence, Choral News, Announcements, Pictures to Dr. Swift, 379 Main St., Oneonta, N. Y.

Why Cannot Music Equal Other Arts and Crafts in

## A NATIONAL MUSIC CONFERENCE

Others Have Set the Pattern — Here is Our Challenge

On March 10-11-12 upwards of five thousand young Americans gathered in New York City to attend the 25th anniversary meetings of the Columbia Scholarship Press Association. Students from Eastern United States, some coming from such distant points as Alabama and Florida; spent three days in discussing the various phases of editing, managing, and producing school newspapers. As a vocational opportunity in Journalism this was excellent for it gave those attending a chance to hear leaders of metropolitan newspapers give advice. Many teachers as well as students were dismissed from their routine school work for two or three days in order to attend. As a parent of a student who attended, your editor believes that it was very much worth while. The average cost for each student must have exceeded \$50.00. It did in our case and the distance to New York is only 200 miles. We doubt if anyone doubts the value of such a program. If our youth are to enter any chosen profession, the more practical experiences we can give in high school and college, the better will be the finished product.

While seated in the Waldorf Astoria Hotel awaiting the close of the banquet (4500 seated at one time), we found ourselves comparing the opportunities in Journalism with those in Music. Where in America can we find 5000 music students gathering for a three-day period to discuss the vocational aspects and opportunities of this art? If it is valuable for those majoring in Journalism to get together for such a convention, why is it not equally valuable for those planning to major in Music? If Columbia University has for 25 years considered it important to sponsor such a program, why is there no college or university doing a similar piece of work in Music?

The possibilities of such a program

are limitless. We believe that thousands of our high school and college youth would welcome the opportunity to meet for such a program. One session might be given to the field of composition. Comparatively few high school and college teachers have been trained in composition and very few have written music which has been accepted for publication. Why not have Copeland, Hanson, Hindemith and others in a series of programs to advise and encourage our youth who are desirous to study composition?

In a similar field one session could be given over to arranging. Some of our top arrangers could give lectures on this work. Here is a field in music which always is in search of new blood. Here are truly great vocational opportunities for talented and trained students.

Some sessions would be given over to the field of Music Education. What are our weaknesses at the present time? Do we need better performers in our schools? Are we enlisting outstanding musicians as teachers?

Other programs could be devoted to the instruments of the band and the orchestras. Demonstrations could be given by outstanding authorities on all instruments. Students would have a question period in which they would discuss problems which the average teacher could not answer.

It might even be possible to have a program devoted to Dance Music with such individuals as Goodman, Dorsey, Lawrence, Brown and others present to give their views. Most of these men are no longer of the "un-trained music group." These men have studied music seriously and have considered the popular field after having played the more traditional types. It might be possible to have a demonstration of different styles by the orchestras themselves.

In the choral work, it would be

possible to have demonstrations of class lessons in voice training. It might be possible to have Robert Shaw or some other outstanding personality actually work with those interested students who attended. It might be possible to have a program by the Pennsylvanians with Fred Waring explaining his principles of singing.

None of these ideas are impossible. If it can be done in journalism it can be done in music.

Our daughter paid a registration fee of \$8.00. Perhaps in some other schools the cost was more or less, we do not know. Assuming that it was a set cost and 5,000 attended, then there was made \$40,000 available for such a program. With the cooperation of the music industry and those leaders we have suggested, such a program would be possible and would more than finance the necessary costs.

There are two types of conferences sponsored in the music profession. The Music Educational Conference programs, national and regional, does little of a vocational nature except for those college music students who are also majoring in education. There are sectional and all-state bands, orchestras, and choirs but these are not primarily vocational in nature. The Music Teachers National Association also conducts conferences but like the MENC these are primarily intended for teachers.

Before the War, the Regional programs of the National School Band, Orchestra, and Vocational Associations did something to establish standards in the country. Boys and girls might attend and compare their work with that of others in their regions. Today few of these competitions are being held. The music-minded student has been given fewer and fewer opportunities for first hand experience in music as a vocation.

In the name of boys and girls we urge that something be done for the young musicians of America. We believe that our proposals are educationally sound. We would like to see some definite action taken to bring over into the music field these opportunities which Columbia University is now offering in the field of Journalism. It is a worthy challenge.

### —and Hello to You! Rogers New Mexico Glee Club



Hello, School Musicians!

Rogers Glee Club broadcasting! If you hear any harmonious "la-la ings" from the West it might be us! We're busy just now working on numbers for our county contest to be held about the middle of April. The following are our selections:

Duet: "Sylvia"

Trio: "The Dance Song" (from William Tell)

Quartet: "When the Kye Come Home"

"Chorus: "Strumming"

We won first place last year and ye old "do or die" spirit will send us back there doing our best for Rogers High!

For the benefit of some who may be unfamiliar with our historic state, we live on the Llano Estacado—Spanish for Staked Plains! Our school is a rural consolidated one

with eight teachers and one hundred and sixty pupils. We do not have a regular band or orchestra, but expect to some day.

Several of these girls expect to major in music in college and be teachers in our rural schools which is a neglected field. You'll be hearing of us and from us again!

Signing off—Thanks for listening! Rogers Glee Club, Mrs. Gladys Allison, Music Director.

## Some Pointing Up in Hymn Singing and Phrasing

While attending one of our Music Educators Conferences a few weeks ago, two or three choral directors had a very enjoyable session discussing the phrasing which one hears in our choral work in the various schools across the country. A short time before on the program, a choir had sung with fairly good intonation, fine appearance, good quality, but the phrasing was particularly bad. The entire choir of some eighty voices paused between words which broke up the entire thought content of the stanza without seeming to realize

that they had committed one of the "unpardonable sins" of good singing.

Let us, for a minute, consider some of the great hymns used in churches across the land and let us see what some of the common errors are. We will start with "Onward Christian Soldiers." We find that after the words, "Onward Christian Soldiers" there is a comma. This then is a place where one may take a breath; make a pause. "Marching As To War," again there is a comma. Then we find a double phrase, "With The

Cross of Jesus Going On Before." The question now which we must face, is whether a choir should sing by musical phrases or by word phrases. Many congregations will make a pause after "With The Cross of Jesus (pause) Going on Before." However, if we studied the words carefully, we will find that these words should have been carried over. It makes more sense to say in one breath, "With The Cross of Jesus Going on Before." Let us take another hymn. "Nearer My God to Thee" is a similar favorite. "Nearer My God to

Thee, Nearer to Thee"; then we come to a double phrase, "E'en Though It Be a Cross That Raises Me." All too often our singers will phrase, "E'en Though It Be a Cross," take a breath, and continue. All one needs to do is pick up a Hymnal, open at random to any favorite hymn and read the text in order to find a great many other situations of this kind. As we write this, we are doing as we have suggested. We have opened to page 301 and found a hymn entitled, "In The Hour of Trial." The last line of this hymn contains a double phrase. "Not For Fear or Favor Suffer Me to Fall." Ninety-nine out of one hundred choirs, to say nothing of church congregations, will make a pause after "Favor," which breaks up the continuity of thought. "Oh Master Let Me Walk With Thee." Here we find in the very first line a double phrase. "Oh Master, Let Me Walk With Thee in Lowly Paths of Service Free." Then there is a pause for breath and the same continues. "Tell Me Thy Secret (pause) Help Me Bear The Strain of Toil, The Threat of Care."

We might continue. Most hymns have double phrases at some place in the composition. Comparatively few of them have a pause in the word structure so that the words correspond exactly with the music. Among hymn singing in church, we cannot expect that the average congregation will sing correctly and double phrase as is necessary. However, we should certainly expect that a well-trained choral group from our high schools and colleges would do this. It may not be wise to do it in a church program unless the director himself has indicated that it will be done this way. The audience, who may or may not be acquainted with good music, will think that you are "showing off" by holding through the phrases. However, in an anthem or a special selection sung by a choir, be it junior, senior, or college level, it is reasonable to expect that the phrasing will be correct. Having discussed this with several national leaders in previous years at National Conferences, it is the general consensus of opinion that the words are important and that the words should be phrased correctly, even though the musical phrase may have a cadence which is not stressed. No pause is made and the music continues. Certainly, the singing which one hears at a Music Educators Conference should be indicative of the

best in that area. It should set a standard for new teachers, who are attending for the first time and who are desirous of learning what are the choral standards in any area of the country. There is no excuse for choral directors to overlook the importance of phrasing. It is our suggestion, and it has been found to work very satisfactorily, to have the high

school choirs in rehearsal read a considerable number of hymns. This will give them the experience of reading fast, developing independence, but it will also teach them to read the words, even at sight, so that they will have additional meaning. Too much of our singing is meaningless. Here is one way in which we can correct this. . .

## Amazing Story OF THE Hartwick College Radio Choir

### As Told to Us by Its Conductor

Organized in October, as one of the seven choral organizations sponsored by the Music Dept. at Hartwick College in Oneonta, New York. The Radio Choir, under your editor, has experienced an unusually fine reception from the community, from the radio networks, and also from the students themselves.

This choir is not made up of any select group of students except as those students who wish to sing in it were given the privilege to enroll in the group. The original number was forty. Due to scheduling difficulties and conflicts, the number now averages about thirty. Some of the students singing have never sung before in choral groups. Others are members of the various other college choirs and still others are freshmen who sang in high school and are newly enrolled at the college.

Rehearsals are held for two hours each week. Standard accompaniment is provided by a piano and string bass. This is used on most American standard numbers. The choir is flexible and sings A Cappella as well as accompanied.

Three weeks after it was organized, the choir appeared locally over WDOS, a Mutual radio station. The results were encouraging. Transcrip-

tions were made of the program and sent to the Mutual network in New York City. As a result, the choir, in December, sang a Mutual "show" coast-to-coast. Later transcribed and beamed to Europe on Christmas morning; through the world-wide facilities of the Arms Radio Service; the choir received favorable comment from some thirty odd states as well as three foreign countries. The choir then made two additional appearances locally, and were asked by one of the large department stores in the city if it would appear on a series of sponsored radio programs. The college administration agreed to this and such a series is now in progress. Later, the choir appeared on another Mutual network show, coast-to-coast, and again received very favorable comment.

Teachers in college and in high school, who are desirous of offering actual experience in radio work, should carefully consider three or four points in which the radio choir differs from the concert organization. In the first place, in concert work, we have to consider the size of the auditorium, the acoustics, the arrangement of the stage, and other items. In radio work, the audience is as close to you as is the microphone.



The balance and blend of voices can be predetermined by a few tests. The volume control is left largely in the hands of the engineer rather than in the hands of the choir director himself.

Diction and intonation will be found of utmost importance. We believe that with radio work the choir may sing softly, work for much better blend than the rough, raucous quality which one hears when a group tries to sing loudly. Also the balance of parts can be accomplished even though there are irregular numbers on each. For instance, if the baritone section is weak, these singers may be moved closer to the microphone and the blend can be improved in this way. This can be seen in some of our professional groups where four or five girls' voices are used to blend a male ensemble of sixteen or twenty.

In the choice of music, the conductor must consider the audience reaction to the selections which he is proposing to use. We have discovered that American Standards and novelties are of the type which most people will request. However, in the name of education, it is worthwhile to present other good material as well. One or two of the lighter type of numbers will usually satisfy the average listening audience.

We sincerely recommend that any high school and college located near a radio station should seriously consider this type of ensemble. The concert field is limited, comparatively speaking. There are thousands of concert singers. Many of them do not have regular programs. However, in the field of radio and, we believe, in the new field of television, there is going to be an opportunity for more and more participation. If every one of the hundreds of radio stations in the country were to offer one choral program each week, a program in which some radio choir of the community or adjacent communities, would appear, the American public would be very much pleased and choral music in this country could receive a huge impetus. This is not impossible. It is a practical approach to what the average audience desires to hear. Ask your local radio station

for permission to put on one fifteen-minute program as a "test run." See what the audience response is. We believe that you will discover that radio choir is a very enjoyable experience, both for you and the choir

members. It will also bring listening pleasure to thousands of listeners in your area.

With Music Week just "around the corner," why not arrange for a radio program—now!

## Are Regional Festivals OUT?

## Can THIS Happen Here ? ? ?

Are the boys and girls of this generation to be deprived of participation in large Music Festivals?

A few years ago we had interstate festivals which enrolled thousands of boys and girls. During the past week while visiting a school we had the privilege of meeting a man who recalled the 1941 Festival in Atlantic City where music students from seven states had a never-to-be-forgotten day in the Municipal Auditorium. Here was organized a chorus of 2000 singers, an orchestra of about 750 and band of over 3000. Dr. Leopold Stokowsky was the director of the massed groups as were Dr. Charles O'Neill, Erik Leidzen, and others. Are these events gone forever?

In recent years we have heard arguments from educators(?) who decried the huge expense of such programs, the large amount of time lost from school (usually one or two days out of the entire year), and the great responsibilities which the school faced in transporting students to some distant point. Over against this we recall the thrill, the light of achievement which was shown in the eyes of these boys and girls who were present at these events. The fact that eight years have not marred their memory is in itself a remarkable thing. The social experiences of meeting people from other states or learning how their schools operate—these too were educational in a broad sense. Many of these young people had never traveled on the train before, had not slept in a large hotel . . . all of which is a worth while part of training which Music may provide.

Are the boys and girls of this gen-

eration to be deprived of this type of experience? Who is going to set the ball rolling which will lead to more of these festivals? Have we taken a backward step in our educational outlook? Let us have your answers. The School Musician believes that such gatherings are in keeping with the great American Tradition. We believe that each student should have an opportunity of being a part of such a festival band, orchestra, and chorus. How is it possible to do this without the aid of parents and teachers across the country?



## You Can't Change Your Voice

We recall some years adjudicating a young lady who was listed as a high soprano. To us she sounded like an alto. After the auditions we had the opportunity to vocalize her down to F below low C. "But I want to be a soprano," she said. Our reply was as follows: "We would like to help you be a soprano but God has beaten both of us to it. Your voice is that of an alto and it is there that you should sing."

The real quality of your voice will depend upon the treatment which you give it while you are young. Take it easy and sing where it sounds the best and is most comfortable.

**Watch Your Newspaper  
for Announcement of  
Additional Broadcasts  
of This Choir  
Over Mutual's Network**



## 20th Wisconsin Clinic Starts, Madison, July 5

Madison, Wis.—The 20th annual music clinic to be held at the University of Wisconsin July 5 through Aug. 14, will attract more than 500 high school students and high school band, orchestra, and choral directors to the campus, according to Prof. L. L. Ittis, of the University Music school and director of the clinic.

The all-state band conductors' conference will meet from July 5 to 24, and Frederick Ebbs, band director at Baldwin-Wallace college, Berea, Ohio, will act as chairman. The session will be climaxed with an all-state band, music festival July 24.

The all-state orchestra and choral directors' session will be held simultaneously from July 26 to Aug. 14. J. Russell Paxton, head of the music department of the Arena high school group at Indianapolis, Ind., will head the choral directors' session, and Prof. Richard C. Church, director of the University of Wisconsin symphony orchestra, will be chairman of the all-state orchestra clinic.

The state high school orchestra and choral groups will combine their efforts in presenting a music festival Aug. 14.

## Band Formations Revealed

The University of Wichita Marching Band has just issued a 34 page mimeographed presentation of its activities and formations for 1948. The book contains many charts of formations and tells how to make them. James Kerr is the university Bandmaster.

**Who**  
**Is America's Most**  
**Beautiful Majorette**  
**? ? ?**

## Dates for Chicagoland Music Festival, Contests

Chicago, Ill.—The 20th annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., will be held Saturday night, Aug. 20, in Soldiers' field, Philip Maxwell, festival director, announced this week.

Early announcement of the festival date, he said, is expected to enable thousands of midwesterners to schedule Chicago visits for the Aug. 20 weekend. During the last 19 years nearly 1,800,000 persons have witnessed the performances of more than 100,000 men, women, and children in the Chicagoland festival's annual display of music and pagentry.

More time is to be devoted to field activities in the 1949 festival, Maxwell announced. Internationally known stars of the music world will be presented in addition to the festival symphony orchestra, directed by Henry Weber, and large choral groups, conducted by Dr. Edgar Nelson. Preliminary festivals and musical competitions again will be held throughout the United States prior to the Soldiers' field event and contest winners again will participate in the Chicago program.

## Swing Is on the March When the Band Swings Down the Avenue

By James E. Handlon

Labelle, Florida—I love my fellow directors, and hate to do anything to make some of the old timers feel bad, but I'm afraid a lot of the long-haired boys will have to become resigned to the fact that the swing march is becoming the hit of the parade.

Last year in a parade of bands and floats in Ft. Myers, Florida, only two of the 20 bands in the parade used swing for a march. This year at the big Gasparilla Parade Feb. 7th in Tampa, Florida, 80% of the 32 bands in the parade played swing, with *Drum Major's Special* and *St. Louis Blues*, *March* predominating.

The parade of beautiful floats (and of course, beautiful girls), pirate ships with their one pound cannons blazing, etc. paraded through Tampa before several hundred thousand people, and ended, after passing the grand stand at the Florida State Fair.

Several bands stopped in front of the grandstand to play *Drum Major's Special*, and the crack Univ. of Florida Band directed by Harold Bachman used it as a feature in the parade. The Largo High School Band, Eddie Edwards, Director, swung by the grandstand with trombones blazing away and high stepping twirlers to the St. Louis Blues March.

The reaction of the people in the grandstand, and along the line of march showed that swing marches (or jazz if you prefer), is here to stay. Not only in the on-cert band, but on parade.

With so many bands swinging out, some very excellent bands that were playing standard marches, seemed to the general public, mild and colorless in comparison. After all, a parade is flash and color, and 90% of the people along the line of march know nothing about music.

Jazz will never take the place of fine standard marches, no more than it will replace overtures or symphonies in concert, but it has its place and is a definite part of a bands repertoire, so get in line gentlemen and get yourself a swing march before the people in your town start saying, "What's the matter with our band, it doesn't seem to have as much pep as other bands."

## It Took a Pound Book to Describe Enid Festival

Enid, Okla.—The 64 page book presenting the program and plans for the 17th annual Tri-State Band Festival here at Phillips University on May 12 to 14 is now in wide distribution throughout the nation. Milburn E. Carey, Director of Music at the University and Festival Manager, has completed the most robust agenda in the long history of this great Tri-State event.

Guest celebrities on the list include Ferde Grofe, Harding, Simon, King, Irons, Jones, Wilson, Cline and many others well-known for their fame in clinic work.

## French Horns of 52 pc. California Band



Horns, in the 52 piece Band at Courtland, California where John O. Newman conducts. This young band is really advancing, but fast, will have uniforms soon. Left to right: Mary Fong; John Newman (filling in for Ralph Rose who was ill the day the photograph was taken); Crystal Peterson; and George Fong. Crystal plays a violin and is first horn in the Courtland High School Band. She is in the 6th grade.

### Arkansas Band Parents Dig \$5,000 in Four Days

Magnolia, Arkansas—Are the citizens of Magnolia proud of their 69 piece High School Band under the direction of Adam West?

Well here is a good answer to that. When Mr. West took charge of the band in 1946, 37 players were equipped with either a uniform or coveralls according to who got to the locker room first. The Band Parents Club raised \$5,000.00 in four days for the new black and gold uniforms.

The band known as the Panthers has taken high honors in all contests. At the Ark-La-Tex band festival in Shreveport, La. the Panthers got the blue ribbon among 41 competing outfits.

### So. East Wyoming Music Festival at Laramie 4-29

Laramie, Wyoming—A. O. Wheeler, Music Director at the Laramie High School announced today that plans are complete for the South East Wyoming District High School Music Festival, which will take place on April 29 and 30, on the University of Wyoming Campus here.

Judges of the contests will be Charles Wood of Western State College at Gunnison for the Vocal groups; Ralph King of Colorado State College at Greeley for the Instrumentalists.

Officers of the association are: President-Chairman, A. O. Wheeler, High School, Laramie; Secretary - Treasurer, Harry J. Carnine, University Wyoming College of Education, Laramie.

### 1200 Musicians from 4 States Will Play at Sacramento Conference

Six divisions of the Music Educators National Conference are this spring staging conventions in various key cities throughout the country. One of these, the California-Western Music Educators Conference, representing California, Utah, Nevada, Arizona, and Hawaii, will be held in Sacramento, April 10th to 13th.

Amy Grau Miller, California-Western President, and her planning committees, have arranged an outstanding program.

In addition to the 1200 high school students from the four states who have been selected as individuals to participate in the all-conference band, orchestra and chorus, many school units will appear on the professional meeting programs. Among these will be the San Francisco State College Band, Lee Chrisman, director; College of Pacific a/Cappella Choir, J. Russell Bodley, director; South High School Choir of two hundred voices from Salt Lake City, Armont Willardson, director; North High Choir of Phoenix, Arizona, Ardith Shelley, director; and the Community Chorus of Ogden, Utah, Glenn Hanson, director.

### Simon to Conduct Youth Band at Durham in Aug.

Durham, N. H., Frank Simon, Bandmaster and cornet virtuoso, has accepted an invitation to be the guest conductor of the University of New Hampshire's Youth Music School band next summer.

The Cincinnati Conservatory of Music band director will lead the schoolboy musicians

in a concert to be given on campus August 27 at the conclusion of the two-weeks school. The school, in its third year, will operate from August 15 to 27.

Simon is in popular demand as guest conductor, judge, and lecturer at band festivals and contests in all parts of the country.

The UNH Music School is expected to have an enrollment of about 225 high school students from the New England and eastern seaboard states.

### Western New York State School Bands Broadcast Over WFNF Every Tuesday

Weathersfield, New York—Beginning Tuesday, April 5, WFNF—Weathersfield and the Rural Radio Network inaugurated a new series of programs featuring concerts by the school music departments of several western New York communities. The series will be heard on subsequent Tuesdays at 6:30 PM and will be a half-hour in length. Frederick W. Pearce of the Letchworth Central School, Bliss, New York music faculty who is in charge of the series announces the following schedule of broadcasts: Warsaw High School, April 5 and May 24; Griffiths Institute, Springville, April 12 and June 21; Genesee Central School, April 26 and May 31; Letchworth Central School, May 3 and June 7; Arcade Central School, May 10 and June 14; and Perry High School, May 17.

At least 40,000 additional nurses are needed to meet current demand in hospitals, public nursing, doctors' offices and schools of nursing.

## It's Big Business. The "Commissioner" Estimates 500,000 Now Twirling Batons.



Baton twirling is serious business at the Kent, Ohio State University Summer Clinic. This is last year's class coming mostly from Ohio and Pennsylvania. The twirlers are taught by Mary Evelyn and Karl Thurman and Robert Rufener. This year's clinic, which includes Band under the direction of Roy D. Metcalf, is scheduled for July 11 to 22.

## I Hear Music —EVERYWHERE By Forrest L. McAllister

### Tennessee Moves Ahead

I said in the column last month that I would tell you the great "Tennessee Story". Tennessee is definitely "moving ahead with music".

The State Legislature passed a two percent Sales Tax to be used in the interest of education. Not only are teachers' salaries and building facilities better, but the quality of education is being raised by the day.

Dr. Gladys Tipton, Professor of Music Education, University of Tennessee was appointed consultant to the State Department of Education. Her first job was to discover where the improvement of Music Education for elementary schools should begin. After extensive research, she placed her finger on the classroom teacher. With the help of her good friend, Edward Hamilton, President of the Tennessee Music Education Association and Director of Vocal Instruction at Knoxville, Tennessee, she developed a cooperative plan of one, two and three day workshops with all of the colleges and universities in Tennessee.

Classroom teachers from county and city schools throughout the state attend these workshops for the purpose of learning the simple techniques of teaching music to all children in the elementary grades. Rhythm band instruments, dramatic songs, and rhythm songs are taught for the first and second grades. Class piano and melody instruments are demonstrated for use with the third, fourth, fifth and sixth grade students. Teachers are taught the use of the "auto-harp" as a very simple accompanying instrument for classroom singing.

Your writer conducted several of these workshops while in Tennessee in February. The enthusiastic response to these teachers is amazing.

There are 2500 students studying the melody instruments in Chattanooga. Rhythm bands are springing up all over the state.

Why is this project so successful? Because it has outstanding leadership and organization. Cooperation from the layman is evidenced by the numerous "community music councils" that have or are being formed in the state. The mayor of Nashville, the State Capitol, took an active part in the formation of the Council. Yes, Tennessee is moving ahead with music because two people put a dream into action.

### Thoughts While Shaving

I wonder if we will ever overcome the music teacher shortage in the elementary schools. Hmmm—soon be time for boys and girls to be off to music camps again. I wonder what the readers think about bands getting a percentage of the athletics gate receipts for their music budgets. Wish they would write me here at the School Musicians' Headquarters, 28 East Jackson Boulevard, Chicago, Illinois, and let me know what they think.

Heard the Davenport High School Band at the recent North Central MENC Conference last month. One of the highlights

of the Conference. Excellent balance, intonation and discipline. The Director, Forrest Mortiboy, is a student of interpretation. His orchestra renditions were equally superb.

Dr. Kenneth Hjelmervik, Supervisor of Music, Baltimore, Maryland, has initiated a series of television broadcasts for the purpose of teaching melody instruments, rhythm bands, folk dancing, and music appreciation. Your writer enjoyed watching these broadcasts made directly from an elementary classroom. The potentialities of television for teaching music are unlimited.

Did you know that Congressman Carrol D. Kearns, Representative, 28th District, Pennsylvania, Washington 25, D. C., was a former teacher of music and supervisor of music? Your writer heard him give an inspiring address on "More Music for More Children in Education". He is a champion of school music. You might drop him a card of encouragement. Off to Minnesota and Colorado this month. Who else thinks while shaving?

### Fox Valley, Ill. Ready for Big Music Festival

Elgin, Ill.—High school musicians from a dozen Northern Illinois communities will meet, almost a thousand strong, in Elgin, Ill. on April 25 for the biggest festival of school music the upper end of the state has yet seen. The big event will be the 20th annual festival sponsored by the Fox Valley Music Educators, each one more successful, more thrilling to participants and audience alike, than the former ones, so that the story of Fox Valley festivals is pretty much the history of musical progress in the area. From a modest beginning in St. Charles High school in 1927 (lack of transportation ruled out the festivals during the war years) the event



LeOna Wilder of Central City, Nebraska is an advanced twirler now attending Western State College at Gunnison, Colorado. She plays BBb sousaphone, piano, dances ballet and tap, has toured mid-west states for three years. When at home she teaches twirling and has done much to advance the art.

has grown so huge that only Elgin High school can hold it nowadays.

Three "big name" conductors are being brought to Elgin on Festival day to direct the aspiring young musicians, each one an established authority in his field. Probably best known of the three is William D. Revelli, nationally famous University of Michigan bandmaster, contest judge, and guest conductor, who will direct the 150-piece festival band.

Schools participating include Elgin, the host school, East and West high of Aurora, St. Charles, Geneva, Batavia, Wheaton, Naperville, Hinsdale, Oswego, Plano, and Barrington.

### Another String Clinic at North Manchester, Ind.

North Manchester, Ind. — Mr. Leopold Foederl, widely known violinist and string conductor at the Sherwood Conservatory of Music in Chicago, will appear with the Manchester College String Symphony as guest conductor during the winter music clinics on Saturday, April 23.

As in previous years, advanced string players in not too distant High Schools are invited to participate and orchestra directors of these schools are asked to contact Vernon H. Stinebaugh at the college before February 23.

These clinics which have become traditional with the college have been of great value to visiting School Music Directors who have found in them the solution to many of their problems. To them members of the College Faculty of Music are now available as consultants, clinic directors or guest conductors, and those interested may address S. L. Flueckiger of the Music Department for available dates and fees.



Toni Bloxom, Hampton, Virginia Band's little seven year old majorette. She twirls and struts as well as the high school majorettes. She is quite an attraction.



# Learn to Twirl a Baton

## Be a Winner. I'll Show You How

By Alma Beth Pope

I have prepared this article on "routines" for this month's issue in answer to the large number of inquiries that I have received from the beginning twirlers, as well as the experienced twirlers and some of the instructors.

There is a decided difference in opinion when it comes to making out a routine, and each of us have our favorite way of doing so.

Where to place the most difficult and best twirls in a routine is the question many of you have in mind. Should they be placed in the beginning, in the middle, or at the end? I believe in distributing them throughout the entire routine. By this I mean, a good flashy twirl for a start, then some of the more simple ones building up to another difficult twirl and so on until the routine is completed.

My reason for thinking this is when there are two or more contestants twirling in front of a judge at the same time, and if one of them has all of his difficult twirls in one place in his routine, the judge may be looking at the other contestant at that particular time therefore missing all of his difficult twirls and seeing only the more simple ones.

When one of my students make out a routine, the first thing we do is list all the twirls the student wishes to use. The difficult and more flashy twirls in one column and the more simple ones in another. We then pick the twirl that we think is the best for the beginning of the routine, this twirl should be one with plenty of flash and showmanship followed

by some of the more simple twirls leading up to another difficult one and so on throughout the routine, ending it with another twirl that has a lot of showmanship and one that he can come out of smoothly into a salute.

When we finish making out the routine, we then copy it on a large piece of paper or cardboard with a black crayon so the student may hang it on the wall where he can see it plainly. By doing this he can memorize it more easily while practicing.

Memorizing the routine thoroughly is one of the greatest assets for a twirler regardless of where he is twirling, either in front of a contest judge or making a public appearance. If the twirler has failed to memorize his routine, a lapse of memory will many times occur causing him to repeat his tricks over and over which becomes very tiresome to any judge or audience.

Another important thing to remember when making out a routine, is to connect everyone of the tricks together so that there is one continual smooth flow of motion and there *should not* be any outright stops of the baton between tricks. There *should not* be an excessive number of body passes, and there *should not* be any direct reverses of direction involving a complete stop. There *should be* a continuity of one trick working into another from the beginning to the end. Do each trick once and with both hands.

I always instruct my students to practice their routines several times a day—and every day of the week if possible. Also, I advise them not to force their speed, but twirl where the speed feels natural, and with this daily practice their speed will gradually increase and their twirling will become smooth.



Beautiful also is this talented junior of Mena, Arkansas Drum Major for the Mena High School Band. Sponsored by the band she recently won a beauty contest and was crowned Queen of Polk County. Barbara Brown is a name we will remember in our search for America's most beautiful majorette. J. H. Branchcomb is her director.

### THE NEW CROWN TWIRLING BATON

B  
A  
T  
O  
N  
S



B  
A  
T  
O  
N  
S

List \$2.00—3/4"x26"-28"-30"

List \$1.50—1/2"x22"

List \$1.00—1/2"x18"

List \$3.00—3/4" Deluxe 28"-30" with Oilcloth Bag

Look for the Crown Ball  
Ask Your Dealer

**NEWARK BATON COMPANY**

77 Hillside Place

Newark 8, N. J.

Wool Felt **CHEVRONS** All Colors

Army or West Point Style  
IDEAL FOR AWARDS  
Write for Prices and Sample

F. R. BEEMER

17477 Norton Ave. Lakewood 7, Ohio

### BEGINNERS LESSON

In our class this month we will continue with our rudiments. Our next twirl will be the "figure eight."

Let us hold the baton, ball up, in our



right hand near the balance point as in the diagram. Let us start the ball moving



Chloe Lester, majorette of the Eden, New York Central School Band has had a perfect attendance record at rehearsals playing Eb clarinet. She is one of the first majorettes to have appeared on television when the band played a concert over WBEN Buffalo, featuring Hans Herbst, flute soloist, their twirlers and the drum ensemble.



in a downward position over to our left side with our palm down, then turn the ball in an upward position, again turn the baton so the ball is moving downward, palm up, this time our baton is moving to our right side and now turn the ball upward to our beginning position. Do this several times with the right hand, then change the baton to the left hand and try this same movement.

As you work on this movement you will find that your wrist will do more of the twirling and your arm will not have to make such a wide spread across your body.

While practicing these rudiments, stand erect, shoulders back, heels together, head up, and keep the hand that you are using on your hip, fingers closed, pointed straight down at your side. Keep this in mind throughout your twirling.

### TRICK OF THE MONTH FOR ADVANCED TWIRLERS



In our last month's issue we worked on "Roll over the Right hand, toss catch in the Left hand." In connection with this twirl there are many variations used. This month we will work on another trick using this movement. "Roll over the Right hand, toss under the Left leg, catch under the Right leg with the Left hand."

Start the baton, ball to the right palm down, in your right hand; roll it over the back of the R. hand, catching it palm down about two inches from the ferrule, swing the baton to the left in front of your body with the ball down (like the pendulum of a clock), lift your left leg, toss the baton under your L. leg making two revolutions in the air, turn your body to the left lifting your R. leg, catch it

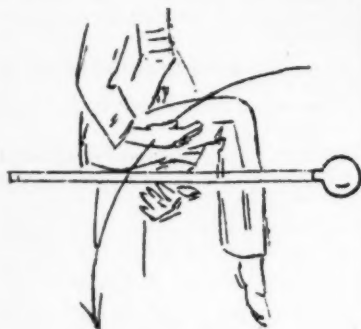


FIG. 2

with the L. hand (palm up) under your R. leg. As in Diagram II.

Be sure and keep the throw in close to your body, and before catching it, turn your body far enough to the left so your R. leg will be turned even with the way the baton is turning so you can make a well balanced catch.

Don't be late for class next month, we will learn another new trick.

### Have You Developed a Pet Twirl That You Care to Share?

## Beauty in Abundance. And Lots of Skill.

### Junior and Senior Groups of Winter Carnival



Among these juniors who made such a remarkable showing at the St. Paul Winter Carnival are many of next year's top prize winners. They came from all parts of the country to do their part in the big show and we hope to have many of their individual pictures and records to show you in early issues of *THE SCHOOL MUSICIAN*. Maynard Velier, National Commissioner of the All American Drum Majors Association, Oil City, Pa., and Don Sartell, famous baton twirler of Janesville, Wisc., were judges at St. Paul, are both frequent contributors of baton twirling features to *THE SCHOOL MUSICIAN*, assisting Miss Pope in her marvelous work.



These girls were among the best in the senior group of that great assembly of baton twirling contestants who registered for the sixth Annual Winter Carnival event at St. Paul last February. More than ten thousand spectators witnessed the final competition and already plans are in the making for the Seventh great event to take place in 1950.

### "Judge For Yourself, Your Twirling Ability"

1. Do you have enthusiasm for your twirling?
2. Is a great deal of your available time devoted to practicing?
3. Are you quick to recognize the worth of ideas in twirling suggested by others and put them into action?
4. Do you frequently introduce and develop your own new tricks?
5. Does your routine contain a variety of tricks?
6. Is your twirling smooth and your speed well controlled?
7. Do you compete in contests?
8. Does competition encourage you to work harder?
9. Have you developed a nice personality along with your twirling?
10. Do you ask yourself after a performance, what did I do wrong—and in what way could I have improved my performance?

### Question Box

#### What's On Your Mind?

**Question:** "On one of my recent score sheets, a judge made this remark about my twirling: 'Too much speed, twirling is jerky, work to overcome this error.' Will you please tell me how I can have speed, and also keep my twirling smooth?"—*D. W., Ponca City, Okla.*

**Answer:** This can be accomplished in only one way that I know of, and that is by practicing your routine several times a day—and every day of the week. Do not force your speed, but twirl where the speed feels natural, and with this constant practice your speed will gradually increase, and your twirling will remain smooth.

Send your questions to me, Alma Beth Pope, 1655 Washington Blvd., Chicago, Illinois, and watch the answer column in next month's issue.

# Who's WHO in Twirling? Can YOU Match or Top the Record of these Stars?



Judy Weishaar  
Racine, Wisconsin

Judy 11, has red hair, green eyes. Twirled only 3 years, starting at 8, she has won 22 1st place medals, 8 trophies, 5 batons, boots. Also a 1st place Loving Cup at Wisconsin Centennial Contest 1948. Marched in many parades and chosen outstanding strutter Wisconsin Legion Parade 1948. A talented dancer, has appeared on many floor shows and on television.



Billy Ed Modlin  
Flora, Illinois

A sophomore in Flora High School, age 15. Twirled 2 years. Received a Superior at Centralia grade school contest. Became Drum Major when Freshman. Was chosen most outstanding twirler in High School District Contest. Billy was twirling instructor at DuQuoin Music Camp last summer, also instructor Southern Illinois Band Directors' association. Has won 10 medals, 1 award baton, 1 overseas cap, \$10.00 cash prize, and 2 scholarships.

## Send in Your Record

## Over 40 Bands and Orchs. for So. Calif. Contest

Fullerton, Calif. — Over 2000 students are already entered in the Southern California State Music Festival to be held at Fullerton Union High School and Junior College on April 21, 22, 23 although the huge event is still over a month away.

The fourteenth Annual Festival, which is sponsored by the California School Band and Orchestra Ass'n, Southern District, is attracting elementary, junior high, senior high, and junior college students from an area bounded by Santa Barbara and Bakersfield on the North, Yuma, Arizona on the East, and San Diego on the South.

The three-day event will feature several special interests besides several hundred solos, ensembles, and individual school band and orchestra appearances heard by nationally known adjudicators. All auditorium space has been reserved for the activities and housing arrangements have been made for those musicians who will have to stay overnight.

The first day of the festival will be devoted to solo and ensemble playing. All elementary bands and orchestras will also perform. On Friday, April 22 judging of

solos and ensembles will continue with junior and senior high school and junior college bands and orchestras playing their three prepared selections in addition to sight reading.

Saturday, April 23 will be Band Day at Fullerton with judging proceeding all day. Baton twirlers will be judged in the stadium.

## Texas Christian Cooks Up Summer Clinic Workshop

Texas—The School of Fine Arts of Texas Christian University is planning a full program of music study of the clinic-workshop variety for the 1949 Summer Session. This specialized instruction should be of interest to in-service teachers, young teachers who will do their first teaching next school year, and high school students in the State of Texas.

For the students a summer music camp has been planned. Two outstanding nationally known clinicians have been engaged for the camp. Mr. F. C. Kreider, Collinsville, Illinois, well known speaker, band clinician, conductor and adjudicator, will be in charge of the band work. Mr. George F. Strickling, Cleveland Heights,

## Now Who Will Brew the Melody for Lila's Lyrics.

Browning, Montana — Spring is here. The love birds are fluffing their wings. Cupid is sharpening his arrows and poets stalk the campus.

Well, here is one by Lila Benz of the Browning High School Band, which the folks on the faculty think is pretty good. We hope you like it.

Listen my children and you shall hear  
Some great music that will puncture your ear.

Oh yes, our band is really great but  
If you want it in tune, you'll have to wait.

There's an oboe, bassoon and two shrill flutes  
But they're not highbrow, they wear zoot suits!

Nine clarinets and an Eb too,  
When Goodman hears this, will he be blue!

There's an alto, a tenor, and a baritone sax.  
Just tighten your reeds, kids, sit back and relax.

The cornet section boasts of eight junior James'  
They don't sound like Harry, but don't call them names.

And there's four kids, each, with a horn  
Afterbeats, afterbeats, Oh, why was I born?

When those four trombones get in the groove  
We'll warn you, Mr. Dorsey, you'll have to move.

A couple of baritones that try to get hot  
You might like their music and you might not.

That thunderous noise comes from four basses  
Well we like it! Get that smirk off your faces!!

There's three young Krupas all beating on snare  
If they get off the beat, well shucks! Who cares?

They'll clash the cymbals and ring the bell  
Then bang the bass drum and it sounds like—swell!!

And there's the conductor up on the stand  
He's trying his best to lead this band

Oh, we practice a lot, and we work real hard  
To hit a chord in tune is our only reward.

We might not be able to please everyone  
We don't ask questions, we just have fun!!

Ohio, nationally known choral clinician, conductor and composer, will be in charge of the vocal division. Dr. Clarence J. Best, Head of the Music Education Department, of Texas Christian University will be camp director and will be responsible for organizing and conducting of the camp. Mr. Leon Breeden, director of the TCU Horned Frog Band, will be in charge of a special modern dance band workshop for students.

Additional information and registration blanks may be obtained by writing to the camp director, Dr. Clarence J. Best, Head of the Music Department.

## Volume



They really melted the resin, these boys and girls with their big fiddles, part of the bass section of the New York All-State Orchestra in last month's festival.

### Band Parents Aid Powell at Busy Michigan Post

*Picture Below*  
Charlotte, Michigan.—The public schools here have a music program as fine and complete as can be boasted by any school system of similar size in this state. Robert K. Powell is directly responsible for this, although the foresightedness and cooperation of Superintendent Jay Dykhouse must not be under-estimated.

Bandmaster Powell has under his direction a 70-piece Senior, 48-piece Cadet, and 25-piece Beginners bands, with 65 pre-band instrument students in training. These organizations enliven the athletic events and do their turns of entertainment in the local community life.

A little Festival of its own creating, to which eight to ten bands from neighboring towns are invited, has become a traditional event of each school year. There

are Playing and Marching exhibitions which attract tremendous crowds. The Michigan State Fair is each year one of the thrill tops of the young musicians, and the Senior Band makes trips to other towns for concerts as well as entertaining celebrity directors in their own auditorium.

Last year the Band Parents Club organized by Bandmaster Powell aided the purchase of \$5,000 worth of new uniforms. The director by the way is getting his Masters Degree at Michigan State College.

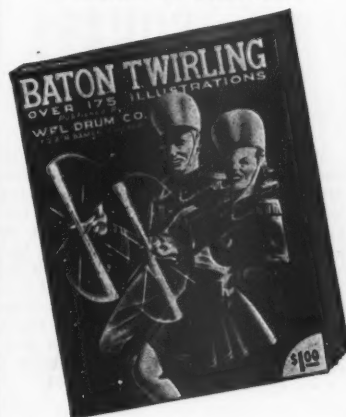
### Small Band Proves Worth of Music to Ohio Town

Ironton, Ohio—Small but mighty is the 24 piece High School Band here under the direction of Mr. Keith Fisher. The group has a fine well-balanced instrumentation and has the opportunity to take part in many of the big affairs around the state. Its uniforms are particularly attractive and its 12 majorettes in white move like clockwork under the direction of their high stepping drum major. They are the pride of the Ohio Valley and are often sent to West Virginia and Kentucky to perform.



Lloyd Mitchell is the man with the rope. This is one of the specialties attracting the attention of many

## HOW TO TWIRL A BATON



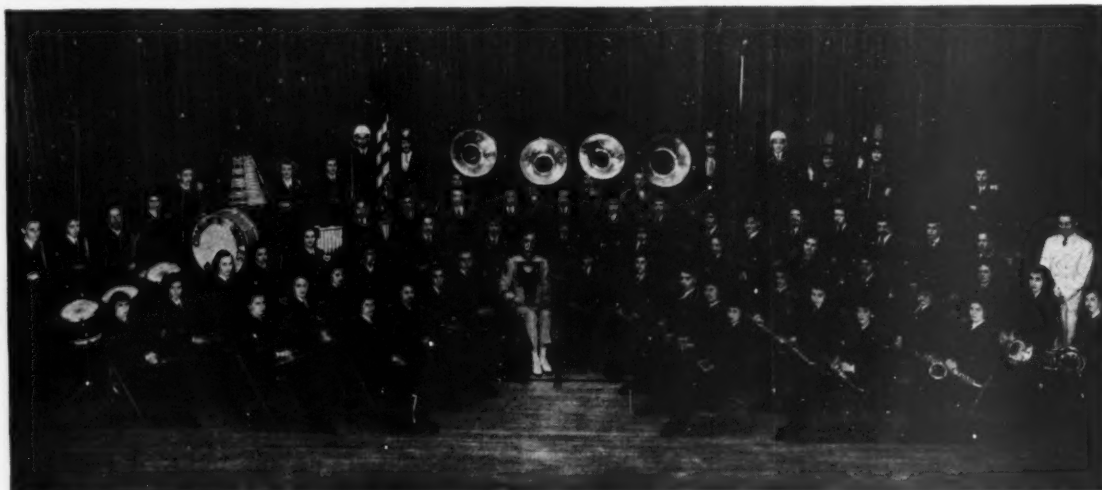
### Newest Instructor Over 175 Pictures Shows Every Move

The most authentic book ever published on this subject. Makes it easy, for beginner or expert. Fully illustrated. Price \$1.00 postpaid. Order Today.

## The SCHOOL MUSICIAN

### BOUND VOLUMES OF SM

These bindings are in red library linen with stiff covers. Gold lettering. Price, \$4.35 including mailing charges. Cash in full must accompany all orders whether for immediate or future delivery. Current volume (September, '48 to June, '49) is No. 20.



Life steps lively, and glad to do it, around Charlotte, Michigan when the High School Band goes into action. Robert K. Powell is its far-above-average director as proved by the bands' performance.



# HOW THE SCHOOL BAND BROUGHT THE SQUARE DANCE BACK TO OUR COMMUNITY

By Russell Lewis, President  
Band Parents Club

When the Wheaton Public School Band, under the leadership of Director Arthur Sweet, returned from the State Contest last Spring with a "first" rating, the community was justly proud of the band. But when the report got around that the band had won in spite of the fact that it was the only band in their class entered without uniforms, and lacking in instrumentation, then the parents vowed their youngsters would hereafter compete on equal footing with other community schools in so far as equipment was concerned.

## \$3000 Ain't Alfalfa

The Band Parents Association, had only been organized about two years and raising \$3000.00 seemed like a big project—more like a three year project in fact. So many projects are started in the Fall, it was decided to start this campaign during summer vacation. When the news got around town, the city officials decided the city band needed uniforms too and forthwith got busy. The Lions Club donated five uniforms to the school band and the drive was on. A movie, a dog and pony show, a tag day July 2, and an organized campaign for donations resulted in enough money, before school opened to insure uniforms for fifty with a few extra. The few extra soon proved inadequate after the band appeared in their new colors.

## Taxies by the Month

Besides the public school band, a training or "cadet" band of sixty members, composed of students from four grade schools, met at the junior high school twice a week for practice. This presented a transportation problem for the parents that was solved by a contract with a local cab company to transport the young musicians. It solved the problem, insofar as transportation was concerned, but created a financial problem of \$50.00 a month.

A small group of square dance enthusiasts wanted a local group to sponsor monthly dances and appealed to the Band Parents to take over the project. By employing an experienced caller with two musicians assisting, the popularity of the dances was immediately assured, and the dollar a couple contributions cleared expenses with enough left over to pay the cab bills, each month.

## Fifth Graders Square Dance

Not content to watch their parents cavort in Levi and gingham, the youngsters wanted to dance too. For several nights the youngsters—fifth grade and up—were invited to take over from 8 o'clock to 9:30. Then they were given refreshments and "shoo'ed" out but mostly they sneaked back to watch. It was finally decided to give the small teen-agers a show of their own. A second caller and a second gym was arranged for, and from 8 to 10 the younger element enjoyed their own square dance. The party ends promptly at 10 so parents know when to pick up the youngsters or expect them home. Cold snowy weather and competing attractions so far



Square dancing revived by the Band Parents of Wheaton, Illinois, has captivated all ages, from the High School down to the Fifth Grade. Groups from the school band, which is under the direction of Arthur Sweet, furnish the music and a professional caller is employed. The square dance come-back will sweep the country. Get it rolling in your town. Write to Russell Lewis at Wheaton for ideas.

have failed to keep them away and seventy or more youngsters have turned out each month. The early part of the evening is spent in instructing and reviewing so all the youngsters are swinging like veterans.

## Busy Does It

Within one school year the Band Parents Association has provided 53 uniforms, a sousaphone, a bass clarinet, a tenor sax and a matched set of marching drums that would perk up any band. In the meantime the high school band felt quite out-

done. So they selected as their project a concert tour. With the help of the parents, this project is being developed. The band promoted a travel film, which raised enough money to pay the bus fare.

Their next project is their own Spring home concert from which they hope to net enough for hotel expenses for a three day trip. The publicity committee has lined up three concerts between Wheaton and Monmouth Caves, Kentucky—their ultimate objective,—to pay for their meals to insure the financial success of the trip.

## Azusa, Calif. Band Features Beautiful Majorettes



This is the Citrus Union High School Band of Azusa, California. You met their charming baton twirling corps on the cover of your March issue. The band which is under the direction of Jack Stewart has made appearances in the Los Angeles Coliseum and took part in the March of Dimes Parade, Hollywood. They were featured at the Long Beach, California Band Festival. The 42 piece band is augmented by 6 flag swingers and 8 majorettes besides their spirited drum major Edward Warner.

## Modern Teaching

(Begins on page 12)

through cooperative pooling and selection of the best procedures and techniques of each member of the teaching staff; actively encouraging the cooperative planning and organization of evaluating criteria of procedures, techniques, pupil growth, achievement, etc.; encouraging and discussing experimentation projects in groups and/or individually; giving full credit and recognition to teachers for study and use and through conversation, bulletins, etc., calling to their attention unusual and exceptional techniques, experiments and ideas reported therein; the cooperative and unrestricted (insofar as conditions and finances permit) individual and/or group selection of texts, music, instruments, materials, etc.; active encouragement of professional reading and study and providing ample opportunities for reporting on individual work to the group . . . either in person or through the bulletins; providing many opportunities for the teachers to plan, understand, appreciate the supervisory cooperative function(s); allowing ample provision for teachers to assist in supervisory planning, course of study planning, general curriculum planning, of objective, of aims, of principles, etc.; providing opportunities for the teachers to feel a need and consequent motivation for reading and study in order to more fully contribute to the group planning activities; to give each teacher many opportunities to observe, understand and cooperate in relating her work to the complete program . . . what it should be contributing, how it is contributing, where it falls, etc.; providing the teachers with the opportunity for planning the supervisory evaluation of their procedures and of their teaching-learning achievements; providing the teachers with opportunities for cooperatively deciding what they desire and what they need from the supervisory function and program; by being available at all times for individual and/or group conferences and "trouble-shooting" and sympathetically cooperating at the various teacher levels of educational progressiveness; by making available various guides to reading-study such as the Enoch Pratt list, etc., so that it is a relatively simple task to obtain material for study of/on a variety of educational problems; providing opportunities for enlightening inter-visitation; pointing out and making teachers acquainted with results of educational research, particularly those that bear specifically on problems of the particular teacher or

school situation; by giving a teacher who is in a "rut" an opportunity to "help" a young teacher with fine teaching techniques in classroom management techniques, record and form keeping, etc., we can utilize her experience where she is capable (expand her ego) and expose her to modern teaching points of view, procedures, materials, etc.; by sympathetically understanding her point of view and attempting to work with her

"from where she is" a great deal more can be done toward improving and awakening a teacher than by attempting to force alien ideas arbitrarily imposed . . . It has been my experience that most teachers, even those in a deep "rut," will accept new ideas, techniques, procedures, etc., if they are propounded from the basis of her pedagogical principles and developed very slowly with the teacher leading the way.

## The Musician's Workshop

### Key Signatures

By Marvin L. Victor

When I started to learn music I did not know one note from another and I had a hard time in understanding different keys and signatures. After working half of one night trying to memorize key signatures for a test next day, I developed a chart which has proved itself to be an aid not only to me but a few of my colleagues and it is my desire to pass it on so it may be useful to my fellowmen.

Please remember that this is no trick way of doing things but just a simple aid in remembering key-signatures.

(a) First write these numbers evenly spaced apart 1 2 3

(b) Second write the numbers 4 5 6 7 between the first numbers so they will appear like this: 4 1 5 2 6 3 7

(c) Under letter F place the letter note E and the letter notes G B D F A C will fall under remaining numbers. Remember

the lines on your staff—Every Good Boy Does Fine; A and C are left. The chart should now look like this:

4 1 5 2 6 3 7  
E G B D F A C

(d) Write number 7 under letter note C and invert remaining numbers beginning with number 3 under letter note E. This bottom row should appear like this: 3 6 2 5 1 4 7. In the chart you now have:

4 1 5 2 6 3 7  
E G B D F A C  
3 6 2 5 1 4 7

It must be stated that the top row of numbers are in relationship to the number of sharps in the associate key in which each lies above and the bottom row of numbers should also indicate number of flats in the major keys. In this following chart I hope to clear the case of F (not F<sub>b</sub>), and C<sub>♯</sub> Major.

SHARPS				F # M		C # M	
	4	1	5	2	6	3	7
KEYS	E	G	B	D	F	A	C
	3	6	2	5	1	4	7
FLATS				F b M		C b M	

C b MAJOR  
HAS NO SHARPS  
OR FLATS

C<sub>♯</sub> MAJOR  
HAS NO SHARPS  
OR FLATS

★ ★ ★ ★ ★ ★

I am a veteran, graduate of Lamar College (Junior), Beaumont, Texas, and now a student

(music) in Sam Houston State Teacher's College, Huntsville, Texas.



This percussion section of the Notre Dame High School Band, at Quincy, Illinois, is one of the units of which Director Carl A. Landrum is most proud. Members are from left to right: Rosemary O'Heren, Norma Druffel, Don Becker, Jim Wellman, Connie Yolm, Marilyn Middendorf, and Don Dorian. These drummers study all instruments so they can fill in when another member is absent. Band is in Class B with seventy members this year.



## How to Play the Drums



# Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music  
Northeastern State College,  
Tahlequah, Oklahoma

It is quite surprising to see the amount of interest stirred up by an innocent question on the availability of the "water-proof" drum head and no one is happier than the writer to see such an authority as Mr. William F. Ludwig add a few words from his point of view. Mr. Ludwig, as we all know, is and has been for a long time one of our outstanding au-

thorities on drums and drumming needs. If by any chance you missed his article in the February article, page 31, do not fail to read it.

As I have answered several inquiries, it is quite impossible to improve on the skin head or at least nothing has been developed which can improve on it in every respect. From personal experience, I have had considerable satisfaction out of some of the old weatherproof heads—there were times when I had wished they were calfskin but there were other days—damp, cold and rainy—when I thanked my lucky stars that there was such a thing.

Mr. Ralph Eames of the Eames Drum Shop, Wakefield, Massachusetts, sends an interesting letter in which he says: "You will be interested to know that you can now buy water-proof drum heads from the White Eagle Rawhide Company in Chicago. If you are unable to buy direct, drop me a line and I will be able to supply you."

And a letter from a good friend I haven't heard from for many a moon, Mr. Fred W. Miller of the Slingerland Drum Company. Mr. Miller is generous to a fault with his "Tips to Drummers" and has been kind enough to allow reproduction here. He says: "There is a tip that might help drums to some extent where played outdoors, or on grassy plots which exude much moisture and very quickly affect the snare head. Sprayed lacquer on the inside and outside of the

SNARE HEAD ONLY will repel the effect of the moisture. Since lacquer on the snare head is not beaten upon, it will stay for some time. This lacquering has no effect on the batter head—as it beats off, and flakes off under beating."

You may find this tip of considerable value and it certainly sounds reasonable and workable. Continuing with Mr. Miller's letter and another tip, he says: "Another tip on gut snares: old gut is best, especially if it has been shellacked and rubbed down between coats—makes for a very crisp, and quite snappy gut snare."

But no matter from what the source, it seems that good old dependable calfskin is hard to beat. Mr. Miller states he met with the College Bandmasters in Chicago and was asked about "plastic" drum heads. He says: "At that time I told them that I had just been in touch with the research laboratory of Dupont. They told me again (as they have for years) that they had no material nor knew of any that would serve in the function of a drum head.—It was our experience that the recently defunct All-Weather head had a number of faults. True it was waterproof. It played "hard" and it was almost impossible to get batter and snare heads tensioned to easy playing response. The worst feature was that one could easily beat a "pocket" into the batter head, and that pocket could never be eliminated once put in."

**WHITE EAGLE RAWHIDE MFG. CO.**  
1652 No. Throop St. Chicago 22, Ill.

Manufacturers of

**GOLD CROWN Drum**  
**Diamond Banjo Heads**  
**Economy Tympani**

**WATER-PROOF HEADS**

Batter or Snare 14" list \$7.50 Each

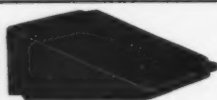
12" x 4 1/2" JR. ORCH. DRUM list \$12.00

**PROFESSIONAL TAMBOURINES**

11" ten Pr. Jingle List \$6.00 ea.

8" seven Pr. Jingle List \$3.00 ea.

**SILENT-AUDIBLE  
POCKET-SIZE  
SNARE DRUM  
PRACTICE PAD.**  
Silent side—  
rubber; Audible  
side—composition.  
Price \$1.00 each.



**WENGER MUSIC EQUIPMENT COMPANY**  
Owatonna, Minnesota



"I have also been in constant touch with the chemists of Armour and Swift. They know of no waterproofing material for skin heads unless it changes the rawhide into almost a chamolite-like skin, and that of course renders it unfit for drum playing." Perhaps with the constant increase in knowledge and use of plastics, we may some day have a plastic drum head.

I am sure we are all grateful to Mr. Miller for these fine "tips" and hope we may hear from him again soon and I am sure he would be happy to hear from you drummers. It is also heartening and encouraging to know of the research in methods and means of producing better drum equipment, all of which makes for better drumming.

#### The Marimbaphone

**Question:** "We have a rather large marimba which is not being used. Is there a place for it in the band? What can we do with it to help our band?"—*R.L.W., Alabama.*

**Answer:** I really believe you are missing something by not putting that Marimba to good use and it can be used with some practice and a little study. Of course, there will seldom, if ever, be Marimba music for your player but whoever you put on this instrument can easily learn a groundwork for good band work. In the first place, you should select someone who plays piano, taking advantage of the music already learned. Good use will be made of the knowledge of the bass and treble clef. The Marimba player can use the bass horn part for the marimba bass and by reading the Eb horn parts in the bass clef we have the complete chords which go with the bass. It is wise to have two marimba players not only to insure a full bass and a full treble part but also to insure against the time when one of the players can not be present. The bass and horn parts should be played, generally, as sustained chords. Of course, this will be tempered by the movement of the music and its interpretation.

**Question:** "Our band director wants us to have all our sticks alike. Do you? I like the sticks I play with but he says they are not the right kind. What is the right kind?"—*P. A. U., New Mexico.*

**Answer:** It is rather difficult to advise you as I do not know what kind of a stick you are now, or have been, using. I am sure your band director would not advise you to change without a reason and my guess is that your present sticks do not get the kind of a tone he feels you should have. Yes, sticks (and drums) should be as nearly exactly alike as is possible. If all of you use sticks of different sizes just try any two pair on the same drum and see the difference in tone. The sticks should not be too light nor too heavy. The good, average-use size is the popular 2-B for band. This stick has a good, balanced weight and a head of sufficient size to produce a good, solid tone and they are light enough for soft playing as well. However, the good drummer will have several pairs of sticks for various uses depending on the kind of piece being played. The light sticks for the lighter, delicate tone and the heavier sticks for the heavy, deep band tone.

Well, it seems we have a number of fine suggestions and I hope the two answers given above will be of help to many who have similar problems. So, until next month, let me wish you pleasant and serious practice on those contest numbers and may all of you be in first division.

## A NEW W. F. L. TYMPANI!



Wm. F. Ludwig announces the new Symphony Pedal Tympani with floor pedal action! Tuning pedal is placed on the floor in most convenient playing position . . . simply tip pedal forward or back to produce fast, silent, and effortless tuning!

Send for FREE catalog with complete description and specifications today!



# W. F. L. DRUM CO.

1728 N. Damen Ave., Chicago 47, Ill.

Wm. F. Ludwig, President



# YORK

PERFECT VALVE ACTION EVER MADE.

UNEXCELLED

RESPONSIVENESS

TONE QUALITY

RESONANCE

INTONATION

STREAMLINED DESIGN

SCINTILLATING FINISH

*Feather-Touch*  
CORNETS and TRUMPETS

The First Truly New Principle In Years!

NOW AVAILABLE AT YOUR YORK DEALER . . . or write direct to  
YORK BAND INSTRUMENT COMPANY

# I Teach the Solo Brass

By B. H. Walker  
Chattanooga, Tennessee



Hello, Brass Friends! I appreciate your letters and enjoy serving you. I wish for you the most complete musical and material happiness in every way. Any contributions I may make toward your musical success and happiness will bring happiness to me, so continue to write me about your problems and let me try to be of more and more service to you each month. I wish for each of you brass soloists and ensemble members, as well as full band members, Superior rating in your competition-festival events. Write me how you came out and what solos or selections you played in the festival events.

## Slide and Valve Lubricants

**Question:** A Tennessean writes inquiring about trombone slide troubles in use of oil on her new trombone and has been advised to use cold cream. She wishes to know how to get the oil out of the slide so she may change over to the use of cold cream.

**Answer:** There is a wide variety of opinions among prominent brass authorities concerning which slide or valve lubricant is best. My experience with the

use of both cold cream and oil has caused me to join those who believe in the use of oil rather than cold cream.

If your trombone slide does not respond satisfactorily to the use of a good grade slide oil, then there is a probability of four conditions which may be causing the trouble. (1) Most new slides are very close fitting and therefore require a very thin grade of oil. You may try valve oil on your slide for the first few months or until the slides become more worn with use. (2) New slides often require a considerable period of time and use to "break them in" before the metals become adjusted to the friction of movements such that the inner and outer slide surfaces adjust themselves to a glossy like smoothness, so be sure to try the valve oil long enough to permit thorough "breaking in." (3) Thoroughly clean outer slide with cheese cloth dampened with a little gasoline or benzene and wipe slide dry every other day, clean inside of outer slide casing by use of a small, clean piece of cheese cloth about four inches wide and five feet long inserted in the eye of a trombone cleaning rod so as to remove over deposit of gummy film residue caused by oil mixed with dust particles which often gum up slides to slow down their speed. Then assemble outer and inner slides and fill them with hot (not scalding) water and work them up and down while the hot water is still inside. Pour out the water and wipe slides clean again as mentioned before. Apply evenly fresh valve oil to bottom section of inner slide sections and again work slides. (4) After following carefully the instructions as mentioned above for two or more months, if the slides do not properly respond, you may rest assured the trouble is mechanical defects at the factory or you have dented or sprung them. In either case they should be returned to the factory which made them for adjustment. Trombone slides require careful handling and relief from undue strain as their mechanism is very delicate since the outer slide is only about the thickness of three human hairs laid side by side while the clearance on each slide between the stocking of inside slide and the inside of the outside slide is only about .003" (three thousandths of an inch or about the diameter of a human hair!)

I prefer oil in place of cold cream for several reasons: (a) slide or valve oils are usually free from acid content and other damaging impurities and will aid in preservation of slides; (b) oil is less trouble because it will last longer while water must be sprayed on the film of cold cream on inner slides almost every two to three minutes which I have found a constant nuisance in my band where trombone players have tried cream on their slides.

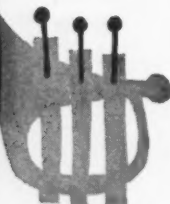
If you still prefer to use cream in place of oil, you must not mix the two and, therefore, must get rid of all the oil in your slides. You asked about boiling the oil out of the slides but I believe boil-



This deep breathing tuba player, Clyde Chauncey, pupil of B. H. Walker, is reaching only his third year of experience, yet was recently featured as soloist in the Chattanooga Central Band Concert playing "Pompompos". Clyde has been a member of the East Tennessee Clinic Band for the last two years and was a member of the Tenn. All-State Band last year.

ing will not be necessary if you use a clean bath tub of hot water and Ivory soap. Then use piston rod and cheese cloth as explained before. Apply a very thin coat of cold cream for cleaning to stockings of inside slides and equip yourself with an atomizer to spray the film of water over these slide stockings often when they become dry from use. Regardless of whether you prefer oil or cream, never use saliva as a slide or valve lubricant as it is too heavy and contains acids which will cause corrosion of the metal of slides or valves.

want to  
develop a  
modern  
new  
style?



Ask for new free  
booklet, "Trumpet Styles"—  
published by the Martin Band  
Instrument Company. It's a  
record review and commentary  
on progressive jazz, bebop  
and other modern  
styles for trumpet  
and cornet players.  
Get your free  
copy, today!



**FREE "TRUMPET STYLES"**  
booklet — for trumpet players

See your Martin dealer, or write—

**MARTIN**

BAND INSTRUMENT CO., ELKHART, IND.

*Bandmasters!*



**THE SOUSAPHONE  
CHAIR-STAND  
BEGINNERS**

School Price \$29.95 each  
Now you can choose your beginning Sousaphone players on the basis of talent rather than size. The smallest boy or girl can reach the valves and mouthpiece just as easily and naturally as on any other instrument, and it allows the player to sit in the natural playing position without bending or holding the instrument. Just climb in and you are ready to play.

**WENGER MUSIC EQUIPMENT CO.  
OWATONNA, MINNESOTA**

### The Trill

**Question:** From Illinois comes the question concerning how to trill from F (top line) to G (above staff) on the trumpet.

**Answer:** The trill is a rapid alternation from a tone up to the next scale step tone in the key in which you are playing.

The trill from F to G requires steady lip control and exact breath support but it may be executed with the regular fingering of first valve for F to open for G by centering the lip and breath support on the upper note G and being careful in keeping the embouchure support firm enough not to let the second trill tone (G) slip down to E by mistake while trying to cross back and forth rapidly from F to G.

### Breathing and Breath Control

Considerable inquiries come to me on proper breathing and controlling the breath in artistic brass playing.

**Question:** What is the correct manner for brass performers to breathe?

**Answer:** Breathing should be deep by letting the breath sink down to the bottom portion of the lungs through use of the diaphragm. The diaphragm is a dome like layer of muscle at the top of the abdomen and at the bottom of the lungs which can be used to create a vacuum in the bottom of the lungs to help the lungs fill at the bottom as well as the top. When water is poured in a glass it sinks to the bottom first because the water is heavier than air. In proper breathing the air should likewise fill up the bottom of the lungs first and then fill the top portion of lungs at the chest; however this will not be the case unless you force the air down to the bottom of the lungs by expanding the diaphragm which helps create a vacuum. When the diaphragm is pushed out similar to inflating a balloon the bottom of the lungs are filled and then the top will fill of its own accord. Most students, when first asked to inhale deeply, simply raise their shoulders and push out the chest which only brings air in the upper portion of the lungs. This is a serious mistake and is a very shallow approach to breathing which inflates the portion of the lungs that holds the least air and has the least control in playing a brass instrument. As you inhale quickly, keep your chest and shoulders normal as you force out the muscles of the diaphragm in a manner similar to that used by a dog panting for breath or similar to that of blowing up a balloon.

**Question:** How may one develop the habit of correct diaphragm breathing?

**Answer:** Exercise 1. Strap a belt tightly up under the arms and around the upper chest. Place another belt around diaphragm (just slightly above the waist) but leave it two or three inches too loose. Now snatch a deep full breath through the corners of your mouth as you force out the diaphragm and try to tighten the lower belt without letting the upper belt tighten or without raising the shoulders. Hold this breath a few seconds and gradually and slowly exhale it with a hissing sound through the center of the lips and see how many seconds you can consume in exhaling. A few minutes of daily practice in this manner will make deep diaphragmatic breathing natural for you. It will not be long until you can start using this exercise in your daily playing of long, sustained tones and you will find deep breathing natural for you and the diaphragm action of such second nature that it will require little thought.

Exercise 2. Another fine exercise for developing correct diaphragm breathing and proper control of the breath is one which may be practiced without loss of time while taking your daily walk, such



## HOLTON TROMBONE

FIRST CHOICE  
OF BOSTON SYMPHONY'S  
JOHN W. COFFEY Jr.

In this really outstanding instrument you'll find a fine responsive tone, rich and full, with brilliance for sparkle and life. Ease of blowing makes playing it a pleasure. Every note is clear and strong—and in perfect tune.

You'd expect it to meet the standards of the most accomplished players... and it does. Among them is John W. Coffey Jr., member of the Boston Symphony and director of the famous, respected Coffey Brass Studios of Boston and New Bedford. He uses Model 63 for solo work and teaching and Model 68 B $\flat$  to F trombone for symphony work. His endorsement proves again that for symphony and syncopation...

MODEL 63



**Frank HOLTON & Co.**

326 N. Church Street  
ELKHORN, WIS.

**THE SWING IS TO HOLTON!**

Mail this coupon today:

FRANK HOLTON & CO.  
326 N. Church St., Elkhorn, Wis.

I would like the name of the HOLTON dealer in my area, and information on the following:

.....Model 63 Trombone

.....[Other Instrument]

NAME.....

ADDRESS.....

CITY, STATE.....

Makers of Quality Band Instruments for Half a Century





*Custombuilt*  
**BY PEDLER**

Here is a master instrument whose superior qualities will enthuse you instantly.

Pedler craftsmen, through the fourth generation, have specialized in the manufacture of woodwinds only. They appreciate your needs as a player and are receptive at all times to ideas for improvement. Their sole aim is to build instruments that will "better your performance" and enable you to attain greater recognition.

Arrange with your local dealer to try a Pedler today! Send for FREE folder.

**THE PEDLER**  
COMPANY  
*Custombuilt Woodwinds*

DEPT. 703, ELKHART, INDIANA

— CABART —

Oboes—Clarinets—English Horns

— REEDS —

**Marcel J. Dandois**

3543 Vinecrest Place, Cincinnati 20, Ohio

as walking to school or to the post office. The exercise is as follows: place your hands on the diaphragm muscles where you can observe their movements while inhaling and exhaling and snatch quickly a deep, full breath as you feel the diaphragm expand, then gradually exhale this breath slowly as you feel the diaphragm move inward while you walk ten steps. On the next step, again quickly snatch another deep breath and try to consume fifteen steps while exhaling. Each day you can increase the number of steps a little until eventually you can take in enough breath and exhale it slow enough so as to consume thirty to forty steps or more.

Remember the mention of these exer-

cises is a waste of time unless we actually practice them often and with patience. Proper breathing and control of breath are things brass musicians talk a lot about but actually do very little about in a practical way. Let's use these exercises to develop the proper breathing and breath control habits and put them to further use by breathing quickly and deeply while practicing our daily long tones and while playing solos, phrases of legato songs or band or orchestra parts. There is no phase of brass study more important than that of perfecting the control of the breath and without it no trombone, baritone, tuba, cornet or trumpet player can succeed.

Good luck and thanks for listening.

## How to Play the Double Reeds

# The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ  
1512 Stout St., Denver 2, Colorado

Last month we set out to analyze more fully the general outline of technic in the February 1948 issue of the SCHOOL MUSICIAN to which we referred to last month.

The next item in order as referred to in this issue—item b), "Necessary fingerings to make required sounds". In this we mean of course that there are various ways of producing a given tone by different fingerings.

Some tones can be made with only one fingering while others can be made by two or three different fingerings. The knowledge and control of these various fingerings is of importance to the expert player. He takes a definite advantage of them and applies them following more or less a set plan of procedure. (Exceptions are few).

In the February 1948 issue of the SCHOOL MUSICIAN as referred to above under item b) we stated these necessary fingerings depend on two factors—First, the key in which we are playing will determine a great deal. Second, whether in scale form or in intervals will determine different fingerings.

Let me give some examples for the Oboe. For instance, in the key of F major, playing in scale form the fingering for F is made with the chromatic fingering—that is the key with the third finger right hand. WHY? In this manner the fingers fall naturally making a smoother scale. Playing this same F in the same key in interval form we are very apt to get caught short of fingers unless we learn to automatically think forked fingering for the F. Thus, we establish a principle—In scale form normally use the chromatic fingering for F. In interval form normally use the forked fingering. This principle should be established early in our practice so that we learn to do it automatically.

Again referring to the tone and fingering of F. We should establish the principle of "when playing in two flats or more use the forked fingering for F altogether". In analyzing this we find ourselves being forced to use the forked F both in scale and interval forms.

In playing the forked F we find it very stuffy in sound unless we use the E-flat key with it. Unless we are fortunate

enough to have an Oboe with an F resonant key. Our problem here is to learn to use the E-flat key readily from either side of the instrument. This should also be done as early as possible in our studies.

In certain passages it is imperative that it be used from the left side of the instrument. In playing from E-flat to D-flat or vice versa—we find the D-flat on the right side of the instrument only. If F were in connection with these tones the E-flat key being played with the forked F would have to be played from the left side of the instrument.

The principle of moving just as few fingers as necessary at all times surely develops a smoother and more accurate technic.

In the development of this principle the tone C, third space, is a good example. The regular or normal fingering for this tone is the first finger of both hands. If you will experiment with me just a little you will find that as long as these two fingers are down you can add most any finger of the right hand to it without changing the tone C.

## OBOISTS! — BASSOONISTS!

**Dubl-Reed-Kleen**  
TRADE MARK

The sanitary absorbent swab for Oboe and English Horn upper joints and the bocals (mouthpieces) of Bassoons.

Package of five swabs.....50c

**DUBL - REED - KLEEN**

211 EAST 13TH STREET  
KANSAS CITY 6, MISSOURI

## REEDS! REEDS! REEDS!

AT LOWEST PRICES EVER

	For 50's	For 100's
Clarinet	..\$5.00	\$5.00
Alto Sax	.....4.50	7.50
Tenor Sax	.....5.50	8.50

French Cane — Guaranteed

In All Stores

Order Now — Send Your Order

Mail or Telegram

**KEY MUSICAL**

P. O. Box 48 — Upland — Houston, New Jersey

Try your normal fingering playing from C to D, third space to fourth line. You are adding fingers on both hands. Now play the C with the first finger left hand and first, second and third fingers right hand—in going from C to D you place the additional fingers for D in the left hand only which certainly is a lot smoother fingering.

In doing this we form a new principle—In moving a number of fingers at one time it should be done in either one hand or the other and not in both hands at the same time. This can be developed in many ways. We have shown how to go from C to D with the right hand on the D fingering while playing C, thus making the adding of fingers come in the left hand (or one hand only).

Now finger E-flat in the right hand with the first finger left hand on C, then go from C to E-flat in the same manner. The adding of fingers come in the left hand only.

Now do the same thing on C to E. Now the same from C to F. All of these fingerings will apply going either direction, thusly, C to D or D to C, etc.

To this point you know five fingerings for C. With just a little analysis you can readily see how your playing can develop into a smoother technic simply by placing the addition of fingers in either one hand or the other and not have to add in both simultaneously.

The development of these fingerings is to more advantage in the playing of intervals as C to D or vice versa is the only time we use the C fingering in scale form. In interval form we can use them to advantage in the chord of C major, C minor, F major, F minor, A-flat major, A-flat minor, etc. This will require some thought and practice.

The use of the E-flat and A-flat keys being played from the left side of the Oboe together is of great importance if properly developed. The little finger of the left hand pressing both the A-flat and E-flat keys simultaneously. This eliminates alternating the A-flat key left hand with the E-flat key right hand. This is of special advantage when the tones A-flat, E-flat and D-flat are connected in any manner.

There are numerous examples from which to draw for this fingering. For instance, 1) A-flat major chord, especially when the low C is involved. 2) The scale of D-flat major—the double keys should be down on every tone of the scale with the exception of B-flat and C in both the lower and upper register. 3) The D-flat major chord throughout. ATTENTION—In applying the practice of these various fingerings we should never conceive the idea of it being an easy way out, or as the common expression goes, "a short cut". This is not true—The truth is it develops a smoother and more applicable technic.

You have heard players that seem to do things without a great deal of effort. They make their playing sound as though there wasn't a great deal to it. You can bet your last dollar that every player has put in many an hour just analysing the passages played using every possible means of development to make it sound easy. Perhaps it is easy—but it wasn't always that way—he had to develop it to that point.

Didn't intend devoting the whole column to the Oboe, (Bassoon players take notice), even now we haven't enough space for all that can be said along this line. Perhaps some later date we can review the subject and continue from here.

Next month you Bassoon players will get an earful. As much or perhaps more can be said about the Bassoon along the same line for you. So long for now. I do enjoy your letters—keep them coming.

P.S. Would like to answer one more question asked by any number of inquiries. A swab or cleaner for the upper joint of the Oboe and for the Bocal of

the Bassoon. It seems they have been hard to get for some reason. I ran into something the other day in a music store which I think does the job very nicely. It is an absorbent swab which looks like an overgrown pipe cleaner and it sure does the job. They call it the Dubl-Reed-Kleen. Give it a whirl and see if it fills the bill.



**85% OF THE  
WORLD'S GREAT  
CLARINETISTS PLAY**

*Buffet*

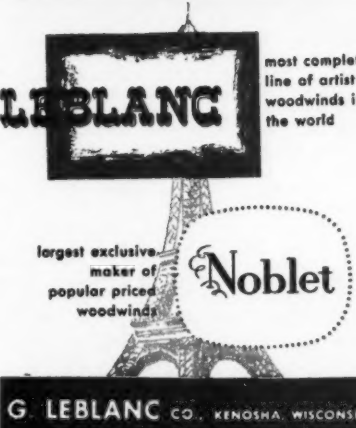
'The  
Sweetest  
Clarinet  
Ever Made!'

...at your  
dealer's...  
or write to....

**Carl Fischer Musical  
Instrument Co., Inc.**

Cooper Sq., N.Y. 3, N.Y.  
1600 Division Ave. S., Grand Rapids 2, Mich.

**FINEST**  
in French Woodwinds



**LEBLANC**

most complete  
line of artist  
woodwinds in  
the world

largest exclusive  
maker of  
popular priced  
woodwinds

**Noblet**

**G. LEBLANC CO., KENOSHA, WISCONSIN**

**RENE  
DUMONT**  
*Clarinets*

See your music  
dealer or write us.


**ST. LOUIS MUSIC SUPPLY CO.**  
4400 Delmar Blvd., St. Louis 8, Missouri

**PACIFIC MUSIC SUPPLY CO.**  
1114 Mission St., San Francisco 3, California  
1143 South Santee St., Los Angeles 15, Calif.

*Armstrong*

THE NAME  
TO REMEMBER IN


*Flutes*



W. T. ARMSTRONG CO.  
ELKHART, INDIANA

**CHIRON  
VIBRATOR REEDS**

(Reg. U.S. Pat. Off.)



**FOR SAXOPHONE AND CLARINET**  
10 Different Strengths . . . From  
No. 1 Soft to No. 5 1/2 Hard.

• • •

AGAIN IMPORTED FROM FRANCE.  
Ask Your Dealer

H. Chiron Co., Inc., 1650 Broadway, N.Y.C.  
Dura Reeds, made in France, now available.

## How to Play the Flute

### Let Me Answer Your Flute Questions

Send them to  
**Rex Elton Fair**  
957 South Corona St.,  
Denver 9, Colorado

#### History of the Flute (Continued from March)

From these experiments it was ascertained that a flute with an air-column of 606 millimeters in length and 20 millimeters in diameter would insure the best results in full pure tone, and ease of sounding, within a compass of two octaves, but as the demands of the instrument required a compass of three octaves, it was necessary to reduce the diameter to 19 millimeters. Boehm, like all other scientists, found out that theory and science do not always travel hand in hand. The five most important considerations so far as flute construction was concerned had to do with material, bore, placement of the cork in the head-joint, size and shape of the embouchure, and the position of the tone holes.

It was in 1847 that Boehm produced the cylindrical flute. The conical bore had been in use for about a hundred and fifty years. These flutes had only holes for the fingers, aside from keys to make the A-C G-F# and D sharp. The first flutes of Boehm had ring keys, very similar to the fine French Models of today except for the fact that the finger had to operate the key, and at the same time close the tone hole underneath the ring key. This principle permitted the placement of the tone holes in the proper positions as discovered more by experiments, than by the theory of science.

When played before the leading musicians at the World's Exhibition in London, in 1855, all agreed that Boehm had indeed completely revolutionized the art of flute making and the instrument itself.

The Boehm flute represents the highest stage of perfection of any of our wood-wind instruments. Boehm was a mechanical genius as well as an artist flutist, and a very fine musician. It was this combination coupled with the fact that he was determined to improve the flute, (and all wood-winds) not only for self satisfaction, but, that he might make a really great contribution towards the advancement of civilization.

Students of musical history have here in this "History of the Flute" (as published by the old magazine called The Flutist) and your School Musician, about the only recording of a complete revolution of any wood-wind instrument. It might be said that this history applies to the final beautiful construction of ALL our wood-winds, as most of the acoustical schemas used as the beginning of construction, and for improvements over older models, have been taken from this flute by Theobald Boehm. It has been justly said of him that: "Nature made him,—and then broke the mould" America has, from the very beginning, given the Boehm flute a very warm welcome. Her contributions to the art of flute manufacturing have placed her in the lead over all other countries. The end.

#### A Promise Made is a Debt Unpaid

AND—your columnist has fallen down on just that. Last month we promised you "A story of two artists that had more

to do with the advancement of the flute in America than all the rest of us flutists and flute enthusiasts put together".

This story (when it is written) will have to do with the most successful flute manufacturer and the most successful and most highly admired artist player of all times. We have been unable to get all necessary information regarding one of these great characters, but hope to have it in good column form for you by the next issue of the School Musician.

#### Classification

**Question:** Some several months ago I happened by a little Music Shop. There in the window I saw a flute. Upon examining it I found the name Haines engraved on the main joint. The salesman (he was that) assured me that it was a silver flute and a genuine Haines. He did not spell out the name for me. Now that I have consulted a flute instructor here in New York, I have been told that it is not a Haines, nor is it made of silver. My teacher has pointed out to me the differences in construction between his flute and mine. The most noticeable to me is the shape of the keys and the fact that the pads are fastened in with a washer only, whereas my friends flute has both a washer and a screw. Well, I might add too that my flute does not play like his, even though I have just had my instrument completely overhauled. Then too, the silver is beginning to wear off in spots. What do you make of this? Also Mr. Fair, I have noticed that you often make mention of musicians and instrumentalists as not being one and the same. I had always thought that a musician must be an instrumentalist and an instrumentalist a musician. What is the difference? For twelve or more years I have enjoyed your column even though this is the first time I have ever written you. It may be that I'll be flying to Denver soon. In that event I do hope to see you.  
—R. L. D. Staten Island, N. Y.

**Answer:** To make selections of a flute (if one is to get "value received") requires ability to play very well, and to have at least a fair understanding of flute mechanism etc. It is too bad that you made such selection without consulting some honest authority. The flute you have is undoubtedly one of those very cheap French or Italian flutes, made of some inexpensive metal, cheaply silver-plated. Regarding your second question we must say that: To be a fine musician is one profession, while to be an artist performer is still another. The first may understand harmony, theory, counterpoint, range and color of tone of various and all instruments, but be able to play very little on any. The latter might be a very fine performer on a certain instrument but know very little about the construction of chords, modulations and the like. We have personally known many of each. It is however very possible for one to be well versed and most capable in either and both of these professions. As a rule, most artists performers are also fine musicians but this is not necessarily true. Personally we feel that any



student who expects to become an artist performer on any instrument should have much general theory and enough piano to play at least simple accompaniments, and be able to play the principle chords as used in composition, with no hesitancy whatsoever. It will be good to see you should you find yourself in Denver. Just telephone me at Spruce 3306.

#### Selection of Music

**Question:** Please allow me to tell you that I think you fellows of the instrumental department of the School Musician are a grand lot. Many times I wonder if there is any other place on earth where a fellow can get so much information "Scott Free", as by reading the various instrumental columns, and by making inquiries of your fine columnists. My problem is this:

I have four flutists in my band. All are quite capable and advanced. Just now we are in need of a few good studies of much variety. One Concerto, one Sonata and a duet for two flutes and piano. Solos and duet to be not too difficult. Your help will be highly appreciated to say the least.—C. D. St. Louis, Mo.

**Answer:** For varied studies I should like to recommend the Prill Orchestra Studies published by Jack Spratt, Old Greenwich, Conn., also Selected Studies by Voxman, published by Rubank, Inc., Chicago. The Quantz Concerto, Sonata and a Sonata Duet, published by the Cundy-Bettoney Co., Boston, Mass. Oh yes. In your postscript, you have asked about some contest numbers for young students. For them I should like to recommend Menuet # 2. Bourée and Tarantella written by Yours truly. These are published by M. M. Cole Publishing Co., Chicago. If you so desire, I can furnish you with these latter mentioned solos.

#### Biographical

**Dear Mr. Fair:** All My flutists make real study of your column. Know what? We should like to see in each issue a Biographical Sketch of some of our finest flutists, both past and present. The history of the flute is being enjoyed very much by all that are interested in the flute, meaning by that, flutists of my organizations. I came to Chicago in '43, the summer that you left. I've always regretted the fact that I have never met you.—L. W. Chicago.

**Thank you Mr. Wells:** I am particularly interested in your letter because of your name Wells. Some of the early settlers in Nebraska were named Wells, and were relatives of the Fairs. Thanks too for your suggestion of Biographies. Now that "Finis" has been written on our History of the Flute, it might be good to write some stories of our best known flutists. They will be forthcoming soon.

#### A Chicago Tribune Story

It was a couple of years (or so) ago that I saw a story concerning some of your activities, in the Chicago Tribune. I thought at the time that it was most interesting but in some unaccountable manner that excerpt has been lost. It was headed Base Fiddle vs. Flute, or something like that. Anyhow, I am sure that all your column readers would enjoy that story. Why don't you give it to us?—F. M. M., Memphis, Tenn.

**Thank you Mr. Muncie** for your interest and fine letter. I'll just do that little thing. I hope that by so doing, that my good readers will not think me a bit egotistic, or something. Anyhow it will save me a lot of typing. I'll just send it to our good friend Bob Shepherd.



It takes a good man with a good horn to play the deliberately corny music of Spike Jones. City Slicker George Rock, a trumpet man of talent and experience, says: "Only the finest, most delicately responsive instrument will do for my type of work—and my Blessing has what it takes!"

## Blessing

### BAND INSTRUMENTS

Your Blessing Dealer is anxious to help you, write for his name and a copy of the new Blessing catalog DISTRIBUTED EXCLUSIVELY

**CARL FISCHER MUSICAL INSTRUMENT CO., Inc.**  
COOPER SQUARE NEW YORK 3, N. Y.

## Wm. S. Haynes Co.



MAKERS OF HIGH GRADE BOEHM FLUTES  
AND PICCOLOS

108 MASSACHUSETTS AVE.

BOSTON, MASS.

"THE TONE HEARD 'ROUND THE WORLD"

• For Latest Design  
and Unmatched  
Playing Qualities choose a

# Getzen

A NEW HIGH  
STANDARD  
OF QUALITY

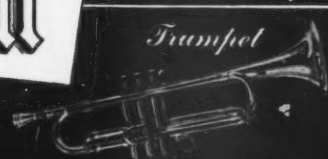
\$98.50

Complete with case

THE GETZEN COMPANY  
Elkhorn, Wisconsin



Cornet



Trumpet



Trombone

# Strings

## "The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,  
University of Michigan, Ann Arbor, Mich.

In October, 1936, The SCHOOL MUSICIAN printed one of my early efforts entitled, —by the Editor,— "Waterloo's Port of Rescue for Vanishing School Musicians." The article dealt with the Waterloo Symphony Orchestra which was started in 1929. The opening paragraph,—in italics,—ran as follows:

"Too bad Betty can't go to college."  
"Yes, isn't it? A National winner and an A student all the way through school. Even the scholarship isn't enough to make it possible. Whatever will she do with her music now?"  
"It's just about as bad for John, though. He'll go to college and then come

back and work in his father's factory—learn the business from the bottom up. What will he do with his music then?"  
"And he's a National winner, too, and an A student."

"Something ought to be done about it. There are so many graduating now who are good players and who have no outlet for their music after graduation except a few scattered solo appearances."

Then followed a long article about the organizing of the Waterloo Symphony Orchestra which was, in 1936, in its seventh season of successful operation.

This long preamble has a purpose, Dear Reader. I have had the privilege of returning to Iowa,—Waterloo,—recently to appear as soloist with this same Waterloo Symphony Orchestra.

After fourteen years of fine concerts the orchestra temporarily disbanded during the war. It is now reorganized and functioning under the able direction of Otto Jelinek of the Grinnell College faculty. And it is a fine orchestra once again with its old standard of playing returning by leaps and bounds. From 1934-1943 George Dasch of Chicago was the conductor. Mr. Dasch made the trip from Chicago every Wednesday during the winter season of the orchestra.

My return to Waterloo for the solo appearance was the first trip back since taking up my duties in Ann Arbor seven years ago. I cannot tell you what a thrill it was to see the orchestra functioning again, and flourishing,—both as to numbers of players and financially. Much of this success is due to the reorganization efforts of Herbert Goodwin, well-known High School Bandmaster.

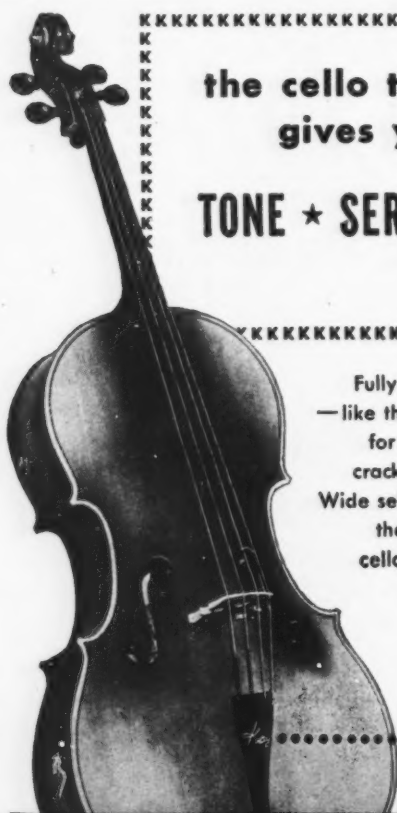
But the thing I most wanted to say in this column about this project was that the paragraph from the October, 1936, SCHOOL MUSICIAN was a prophecy. Imagine my wonderful pleasure in finding the very students called "Betty" and "John" in that paragraph,—and whose real names are quite different,—in finding them both married, both fine young people of the community and actually playing in the Orchestra after these years in between.

A community orchestra can mean so much,—and the playing of the great music in its original form is something that appeals to the adult,—something that is not packed away and forgotten when school days end.

The state of Michigan has some twenty or thirty community orchestras on its state roster,—some of these orchestras are of excellent calibre,—such as the Kalamazoo Symphony which was on the Orchestras of America broadcast. Each year a massed orchestra is formed, with each community orchestra sending a few players. The massed group totals some 200 players. Concert numbers are announced in the fall and the day of the concert, which is in the spring, several hours of intensive rehearsal whipl the pieces into shape for the afternoon concert.

This year, unless I am mistaken, the massed concert will be at Battle Creek, paying honor to their fiftieth anniversary.—a community orchestra with fifty years of background.

Community interest in orchestras has progressed so greatly this past few years that this coming summer the National Music Camp is opening its resources to adults for a two-week session after the regular session for students is finished. The session for adults will be held during the last two weeks in August,—actual dates will be given later. Expenses



the cello that  
gives you both...

**TONE ★ SERVICEABILITY**

Fully arched top and back  
—like the Old Masters'—  
for rich, full tone. Laminated  
crackproof construction.

Wide selection of models, from  
the \$82.50 student  
cello to the \$180 "Supreme."  
At all music stores.



KAY MUSICAL INSTRUMENT COMPANY, CHICAGO 12, ILLINOIS

For Best Tone Quality and For  
Preserving Your Instrument  
Use Gut and Gut Wound Strings

for  
Violin, Viola, Cello, Bass,  
Guitar and Ukulele

Ask For  
**La Bella Nu-Tone La Preferita**  
**Sweetone Criterion Regina**

**E. & O. MARI, INC.**

Mfr. of Musical Strings Since 1870  
38-41 - 23rd AVE. - L. I. C. - N. Y.

LOOK FOR  
THE LABEL



are to be kept to a minimum, and adult players who wish a vacation with musical experiences (orchestra and ensemble) are to be admitted not only from Michigan but from other states as well. Sounds like a perfectly thrilling idea!

It seems to me that one of the finest things being done almost everywhere now, by community orchestras, is to give talented youngsters opportunity to perform as soloists with the local symphony. The opportunity to play with orchestral accompaniment is a rare one,—and an experience that it is very hard to buy! Yet it is a necessary one for all fine students who wish to make a career of music.

The professional-calibre Grand Rapids Symphony holds its student-soloist auditions every year. So does the South Bend, Indiana, community orchestra, and the Ann Arbor Civic orchestra;—and the Waterloo orchestra is beginning such a project this year.

The thought has occurred to me that, of all things loveliest in participating in music "together", one, par excellence, is the gift of entering the world of imagination in each other's company. So many times fine conductors have used the most charming of similes to get from the players the desired effect in the music.

I shall always remember Victor Kolar's "a tone like sun on polished brass."

And the words of others who have said, "a rhythm like the tread of dead men;" and "a driving pulsation which is the heartbeat of the music"; "clear, like deep, cool water"; "a melody played as if carried to you on a gentle breeze."

Early this morning a Cardinal perched on the top of the highest telephone pole and sang joyously with the only poor song he knew. It was Mother Nature's gentle comment on Music Education.—If only we could get the youngsters to pour out their songs,—unskilled though they be,—with the same joyous freedom of the Cardinal. Music is self-expression. But too often it is the teacher's self-expression instead of the student's that crowns the lesson.

In closing this month, may I beg your indulgence to say that our little volume entitled "Orchestra Bowings" is now off the press. Full particulars will be found in the classified ads,—see the last pages of our wonderful SCHOOL MUSICIAN.

## Why I Like A Small Town

By Gladys Zabelko, Cooper, Iowa

We have so much fun with our music program in our Consolidated School at Cooper; a town of 100 population and a school enrollment of 150. We honestly don't work. Music is not compulsory. We don't enter music contests. Attendance at Band and Chorus rehearsal is never taken, because no one is ever absent.

Our music program centers not only around the school activities which consist of pep meetings, basket ball games, between acts of school plays and concerts; but we are the center of the community activities in our township. We constantly look forward to appearing in public for various organizations which consist of the Farm Bureau, Culture Clubs, Ladies' Aid and Sunday Church services.

Our Band consists of 40 pieces. We also have a 24-voiced girls' glee club, 12-voiced boys' chorus, 22-voiced mixed chorus



## VALLEY FORGE

## MILITARY ACADEMY

"At the Nation's Shrine"

Several scholarships with advanced musical training available annually to qualified young musicians for the Academy Band. For further information, address The Bandmaster.

Valley Forge graduates are leaders in Peace as they were in War. College Preparatory and Junior College. Ages 13 to 20. Small personalized classes; guidance and testing bureau; reading clinic. Distinguished faculty. All varsity sports, swimming. Intramural athletics for all. 80 modern fireproof buildings. Motorized Field Artillery, Cavalry (75 horses), Infantry, Band. Senior R.O.T.C. For illustrated catalog, address:

BOX SM, WAYNE, PA.

(16 miles from Phila.)

## TRUMPBONE SOLOS Personally Recorded By JAROSLAV "JERRY" CIMERA

America's Foremost Trombone Artist and Teacher

and ERNEST FECHIN'S RECORDED

Double and Triple Tongue Course for Cornet and Trumpet

Solo Recording by E. Fechin and Carroll Martin

Trombone Solos Recorded by Cimera's Star Pupils

Write for Free Folder JERRY CIMERA, 819 Home Ave., Oak Park, Illinois



## VALLEY FORGE MILITARY SUMMER BAND CAMP

At The Nation's Shrine

An unforgettable summer vacation and musical training for boys 14 to 18 at the nationally renowned Valley Forge Military Academy. Military band drill, formations, marching, individual instrumental instruction, starlight concerts; all athletic sports and swimming in the Academy's lake; trips to historic places.

For Catalog, write: THE BANDMASTER

Valley Forge Military Academy, Box SM, WAYNE, PA.

## NEW YORK MILITARY ACADEMY OFFERS SCHOLARSHIPS To Good High School Bandsmen

Write Major W. E. Kinney  
New York Military Academy  
Cornwall-on-Hudson, N. Y.

and small groups consisting of a boys' sextet, girls' quintet, cornet trio, clarinet quartet and 29 baton twirlers. Almost every high school student is in some music activity, since we have an enrollment of only 40.

Our school is small enough so that all students and teachers know each other well, in fact, well enough so that many teachers are called by their first names by the students and this is no debatable subject as to professionalism in our community. Our teachers know almost all of the parents because we attend church together, go to Farm Bureau together and share chicken dinners with each other.

I can't imagine being happy teaching in any other environment other than a small town.

## Go to School this Summer

## TRANSYLVANIA MUSIC CAMP

Brevard, North Carolina

Thirteenth Season

June 23—August 7, 1949

"A Vacation With a Purpose"

The Transylvania Music Camp, a non-profit, educational institution under the auspices of the Brevard Music Foundation, offers all the recreational advantages of healthful mountain life together with the purposeful study of music and allied arts. Symphony orchestra, two concert bands, chorus, operetta, dramatics, art. Weekly radio broadcasts and concerts. Wide variety of sports, including tennis, swimming and boating. Graduate nurse and trained dietitian. Fee for entire season, \$875.00. Girls and boys, 12 through 20.

Illustrated booklet will be sent upon request. Write

James Christian Pfohl, Director  
Davidson College Davidson, N. C.



# Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by our Own Band, is accurately Graded and Described.

By Richard Brittain

Materials Instructor and Concert Band Director  
VanderCook School of Music, Chicago

E, Easy. M, Medium. D, Difficult.

**THENDARA OVERTURE (E), Maurice E. Whitney.** This number will be a popular contest number this year as it is not too difficult for a young band. The number opens with a slow  $\frac{3}{4}$  movement with a reasonable amount of unison that will offer a challenge in playing perfectly in tune. The next section is an alla breve tempo at 104 MM with a final movement at a little brighter tempo. There are no sixteenth notes in the composition with the exception of an occasional dotted eighth and sixteenth figure. The top note for cornet is "G". A recording by one of the fine English Bands is available for study and appreciation. *Boosey & Hawkes Fl. Bd. \$6.00. Sym. Bd. \$9.00.*

**BEAU SABREUR (E), J. Olivadotti.** A fine number for young bands and one that can be used for contest or program material. The opening is a slow unison for two measures that is then developed in chord form in a modern mood. Olivadotti has a flare for fine melodies and this number is no exception as it is very tuneful. A grandioso movement follows the introduction and then modulates into a smooth flowing waltz section. Another grandioso melody swings into the final allegro which increases in speed to the end. We have found it very effective to play the final two chords pianissimo and with a slight retard. *Rubank, Fl. Bd. \$2.50. Sym. Bd. \$4.00.*

**FOUR HORNSMEN (M), David Bennett.** Just off the press for horn quartet with band or piano. The number is not scored heavily for band thus making it easy to keep the accompaniment soft behind the horns. Have the horns seated in front of the band so that they can be easily heard. This piece is not technically difficult for any of the instruments including the solo quartet. The harmonic structure is slightly on the modern side so as to make it extremely interesting to the bandsmen as well as to an audience. I recommend it to you highly. *C. F. Fl. Bd. \$4.00. Sym. Bd. \$7.00.*

**I'VE BEEN WORKING ON THE RAILROAD (E), Herbert W. Fred.** A novelty fantasy on the familiar old tune with modern harmonies and rhythms. Observe the muted parts for brasses and dramatize them well for unusual effects. Strive to get good balance on the four part harmony sections to bring out the harmonization so aptly used by Mr. Fred. This number is not difficult and will be a hit on any program. *Belwin, Fl. Bd. \$3.00. Sym. Bd. \$4.00.*

**HIGH SCHOOL CADETS (ME), F. L. Buchtel, arr.** A stirring Sousa March in a key that is within the scope of a high school band and still arranged so as to

lose none of the original zip that his marches are so noted for. There is a nice flute and piccolo embellishment that should stand out over the melodic instruments the second time through the first strain of the trio. Behind this strain the snare drums have a rhythm pattern to be tapped on the shell of the drum. Both times through the last strain the percussion section is kept quite busy with dramatic accents. *Kjos, Fl. Bd. \$1.25.*

**SUMMER EVENING SERENADE (E), Isaac & Lillys.** A smooth flowing number that is a pleasure to hear on any program. I have heard it used as a Class D contest number and on concert programs by University bands which is a good all around recommendation for the composition. The number is very melodic and is one that is conducive to legato development. There are no harsh or marcato places in the music. Try it on your program soon. *Fox, Fl. Bd. \$1.75. Sym. \$2.75.*

**DAS PENSIONAT OVERTURE (M), Lake arr. Franz Von Suppe** overture of Viennese character that is quite popular and well scored for band by Mayhew Lake. This number is the Overture to the Comic Opera "Das Pensionat" and includes the original Preludium to the Operette, followed by the "hit" Waltz, The Serenade, Ballet Scene, Church Choir scene "Mother before the picture" and the French cancan Dance which leads into the grand finale. The number is not difficult and makes excellent program material. *Ludwig, Fl. Bd. \$5.50. Sym. \$7.50.*

**MEXICAN OVERTURE (E), Merle J. Isaac.** This number met with success for orchestra and is now just off the press for the concert band. The overture includes many authentic Mexican tunes that we have learned to enjoy from our nearest Latin American neighbor. The following folk tunes are included in the overture: Pajarillo Barranqueno (Little Bird of the Cliff), Las Gaviotas (The Sea Gulls), Cielito Lindo (Beautiful Heaven), Chiapanecas (hand-clapping song), La Cucaracha (The Cockroach), Carmela, Jarabe Tapatio (a hat dance), Zacatecas (a march). The number is not difficult but requires good style and volume contrasts for rhythmic effects. *C. F. Fl. Bd. \$4.00. Sym. Bd. \$7.00.*

In last month's issue, I mentioned that you would be given an "All Time-Old Time" suggestion for your bands and I would like to urge you to try the "Fandole" part of the *Biset, L'Arlesienne Suite No. 2*. This fiery piece of music is not played often and yet I am sure that you will enjoy it a great deal. It is published by Carl Fischer and is J329 which sells for \$5.00 for fl. bd. with sym. bd. at \$6.50.

## THE ART OF INTERWEAVING MELODIES

A First Method of Counterpoint

By  
PRESTON WARE OREM

Here are twenty-eight informative chapters on the contrapuntal element and its vital importance in music. Test questions are included in each chapter, and there are numerous musical illustrations. Opportunities for written work include exercises on the thirty-six *canti firmi* provided at the end of the book.

Price, Flush Cloth Binding, \$1.25

**THEODORE PRESSER CO.**

1712 Chestnut St., Philadelphia 1, Pa.  
Dept. SM-4

## FLUTISTS CLARINETISTS

Send for CATALOG No. 4 & 5—the world's largest catalog of music for woodwinds.

New Numbers Are Being Constantly Added

THE CUNDY-BETTONY CO., INC.  
Boston 24, Mass.

**WHY BUY OLD USED INSTRUMENTS** that were lucky to limp thru the war when I can supply nice new ones at the following low prices! Wood clarinets \$87.50, full Conservatory oboes \$200.00, French flutes \$85.00, Heckel system bassoons \$427.50, bell front baritone \$175.00, piccolo \$95.00, bass clarinet \$265.00, French horns \$105.00, B3B saxophones \$295.00, Trumpets \$35.00. Equally low prices on all band and orchestra instruments. In good hard cases with accessories. Shipped on 10 day trial. A penny postal will save you money. Let us know what you need. Free Literature.

Jack Spratt, Woodwind Shop, Old Greenwich, Conn.

**DIRECTORS!**  
Get HARRY L. ALFORD'S FREE Catalog—"SHARPS and FLATS"  
No program complete without one or two of Mr. Alfred's famous novelty numbers. Unique harmonies, novel sound effects, comedy ideas. Try "STEP AHEAD," Mr. Alfred's last arrangement, you'll want it. "THE WEDDING OF BEHNIE & KATHARINE," "NEKO," "HUNGRY FIVE" SETS, and "T.L. BE SEEN" YOU," a comedy number designed to get the band off stage. Many others included. Send for FREE copy today!  
HARRY L. ALFORD STUDIOS, 166 N. State St., Chicago, Ill.

Two Fine Numbers for Girls' Choir  
"I THANK THEE LORD"  
\*\*"NEVER GOOD-BY"  
(\*On the New York State 1947 Listing)  
**GURLEY-CLAGSEN, INC.**  
UTICA 2, N. Y.  
Sample copies sent on request

# This Business of Conducting

(Begins on page 6)

ly listen to a rehearsal and hear the entire group play or sing a composition. This ear training comes first in music theory classes and is essential and should never be allowed to become rusty!

Another technique is the ability to look at a score and hear the chord simply through sight. To look at an open score of an anthem, a band or orchestral composition, so as to hear the progression of melody and underlying harmonies is indeed a rare gift and an essential one so that a thorough understanding of a composition may be reached. So many conductors never have any idea how a number will sound until they actually "try it over" with their groups, then sometimes the results are very disheartening and disastrous because of the technical inability of the group. A magnificent number of rare beauty may come to be just a series of wild intervals and irregular scales simply because the poor misunderstanding conductor could not hear the progressions through sight. Theory is essential!

A quality that should never be overlooked in a good and effective conductor is his personality. It has been

said many times that all musicians are temperamental and that if they cannot get mad, throw a baton, stamp their feet, and cry in front of a group, they are not good musicians—well, that is a sad statement and a poor conception of the clan of conductors. What is even sadder than this popular belief is that in so many cases it is actually true. I have been under conductors that have actually displayed a fit of temper in the presence of the organization and thereby destroyed all chances of originality of the group as far as interpretation is concerned. The whole matter boils down to the simple fact: accepted that a person is a good musician—well and good, then the next important factor is that he should be so emotionally balanced that he has control of himself at all times and thereby shows to his students and groups a poised leader whom they can immediately accept and then follow without any fear of impending disaster somewhere in the rehearsal!

I think in too many cases the specialized training in early study tends to neglect the personality development along with proper maturity and then after the training is completed the poor student finds that he did not grow in all ways that he should have and then changes in personality are much harder as he grows older. He is equipped with a fine musical background, technique, he knows the dates of all major composers, the style of modern and romantic composers; but does he know his own style of working with himself and others? I admit a certain amount of temperament is essential. The musician is emotional because his field demands displayed emotion, but it must be a controlled emotion conducted into fields of interpretation, and understanding of people, and one which is the accumulation of many years of training, experience, and maturity. The conductor must understand personalities and how to handle them and above all must understand himself.

It would make me very happy indeed if some of the newer books on conducting would include a most helpful chapter on the conductor and how he is to apply himself to his field, not only musically, but personally. In all the books I have read along this line, never have I been able to find even one that sets one chapter aside from all the technicalities of conducting even to mention the conductor as a person. I believe that if this were tried even once, it

would prove to be successful and gain much favorable comment.

We have very lightly touched a few of the essential qualities required of a conductor and it is hoped that it has thrown some light for the novice so that he may direct his thinking along these lines as he prepares himself for a very artistic field. Above all, and this should be well remembered, be sold on your profession, be sincere and honest with it, and ever be conscious of the mission that you have to perform, a mission set before us all by hundreds of great composers who have contributed to our wealth of musical literature. The field is yours, do with it what you may!

## Be Smart, Play A •HAMILTON•

Precision Built for Modern Requirements

- SOUSAPHONE
- FRENCH HORN
- BARITONE HORN
- TENOR SAXOPHONE
- ALTO SAXOPHONE
- CLARINET
- TRUMPET
- CORNET
- TROMBONE
- FLUTE
- OBOE



AVAILABLE AT YOUR  
AUTHORIZED HAMILTON DEALER

or Write for Complete Catalog To

**GROSSMAN MUSIC CORP.**  
740 BOLIVAR RD. CLEVELAND 15, OHIO

Sole National Distributors

### News Boy Saved to Buy \$45 Clarinet, Now Plays With "Band of America"

New York—Delivering newspapers and working in a grocery store after school helped Joseph Allard, of Lowell, Mass., to save enough money to buy his first clarinet.

Mr. Allard's brother and sister were playing in an orchestra and urged him to take clarinet lessons. At the time he didn't even know what a clarinet looked like. But he saved the necessary \$45 by working in his father's grocery store and by delivering the Sunday Lowell Telegram.

In a short while after he began his music studies, Joseph Allard became solo clarinetist with the Lowell High School band.

Mr. Allard attended the New England Conservatory of Music in Boston and took private lessons before setting out to become a professional musician.

He played with dance orchestra for several years, but since he preferred band music, he was happy to join the Cities Service "Band of America," conducted by Bandmaster Paul Lavelle. The 48-piece brass band is heard each Friday night at 8 PM, EST, over NBC.

**WHO**  
Is America's Most  
Beautiful Majorette

**145 UNIFORMS**  
Beautifully Pictured  
in **COLORS**

Two Style Books

✓ **No. 440** 88 Uniforms for Municipal, Legion Bands and other Uniformed Organizations

✓ **No. 460** 57 Uniforms for School, College, University Bands

CLOTH....  
60 Shades  
12 Qualities

If desired, we will DESIGN uniform especially for you.  
School and Band Banners, Flags, Throwing Flags.  
● Special Folder in Colors.

**DeMOULIN Bros. & Co.**  
GREENVILLE, ILLINOIS

**Uniforms**  
by  
**American**

Write For  
New Folder  
in full color

**AMERICAN UNIFORM CO.**  
134 S. Eleventh St.  
Phila. 7, Pa.

**UNIFORMS**  
by **OSTWALD**

America's foremost designer and manufacturer of Band and Drum Corps uniforms.

**UNIFORMS BY OSTWALD, INC.**  
Main Office and Plant:  
Box 351, Staten Island 1, New York

## How to Compose and Arrange

### The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music  
Southern State Teachers College  
Springfield, South Dakota



In February, while attending the South Dakota State Bandmasters' Clinic held annually at State College at Brookings, Mark Hindsley, Director of Bands at the University of Illinois, and I had occasion to discuss the subject of band accompaniments to instrumental solos. In the course of our conversation, Mr. Hindsley mentioned that he had recently made a recording of his band playing the accompaniment parts to the Violin Concerto in G minor by Bruch with an outstanding violinist as soloist.

I must confess that at first I was somewhat sceptical as to the probability of such an undertaking being successful. However, Mr. Hindsley had indisputable evidence on his side for he had the recording with him and I must state here that after hearing it I was nothing short of amazed at the result.

The arrangement for band was Mr. Hindsley's own and was an extraordinarily skilful one. The string parts in the original orchestral accompaniment had been assigned to the woodwinds, and, as a contrasting foil to the noble cantabile passages for solo violin, the effect achieved was one of indescribable loveliness. In the tutti passages, the brass instruments were allowed to fortify the dynamic intensity of the full ensemble, but, in the softer accompanying parts, only the horns were allowed to support the sostenuto effects achieved by the woodwinds.

It must be admitted that Mr. Hindsley's concert band is one of the outstanding organizations in the entire nation. The intonation and balance maintained, especially in the woodwinds, was at all times of the highest degree of excellence. Nevertheless, I am convinced that Mr. Hindsley's experiment should be repeated by many other concert bands, both school and professional, around the country.

I have frequently heard bands play accompaniments to piano concertos with various degrees of success, but it is more easily understandable why this combination should be successful. The sharp percussive effect of the piano tone contrasts strikingly with the woodwind and brass ensemble tone of the band and as a consequence the piano is usually able to hold its own without too much trouble against the sometimes noisy accompanying parts in the band.

The violin, however, is, generally speaking, an instrument of much less carrying power than the piano. For this reason, it takes very skilful arranging to hold an accompaniment down to the point where

it will support the soloist without drowning him out.

I am thoroughly convinced that we need to do all in our power to uplift the level of musical tastes of the students in our bands. Mr. Hindsley made the statement,

#### "Want to Compose?"

If so, you'll want "Write Your Own Music", complete, simple method of composition. No previous music training necessary.  
\$1.25

Newmount Publishing Company, Dept. 21,  
505 Fifth Avenue, New York 17, N. Y.



#### Order Your Bound Volume NOW

September to June inclusive, bound into fine books of red library linen, stiff covers. Gold lettering. Price, \$4.35 including mailing charges. Cash in full must accompany all orders. Current volume (September, '47 to June, '48) is No. 19. One Vol. 17 and one Vol. 18 still available.

ORDER NOW

**The School Musician**  
28 E. Jackson Blvd., Chicago 4, Ill.



with which I am in perfect agreement, that he felt there was too much music of an inferior order being issued by publishers of band music at the present time. He said that he felt that students, if good new music was not sufficiently forthcoming, should be given an increasingly greater opportunity to play arrangements of the acknowledged classic masters' works. He indicated to me that it was for this reason that he had arranged the Bruch concerto for band and furthermore that he planned to arrange other violin concertos similarly in the future.

Personally, I think Mr. Hindsley's plan is splendid and I only hope that some enterprising publisher in the future will show an interest in bringing out some band accompaniments to outstanding violin works such as some of those works that Mr. Hindsley has already arranged or plans to arrange in the future.

From what I have written above, I do not want the reader to infer that I am at all against the publication of works for band by modern composers. Nothing could be farther from the truth. In fact I am always delighted when my attention is drawn to the efforts of well known band directors and famous publishers to place before the musical public the fine new creative works of serious composers of the day.

I am in receipt of a program played recently at Oberlin College, Oberlin, Ohio by the Symphony Band under the direction of Arthur L. Williams. The program included recent arrangements for band of compositions by such outstanding composers as Igor Stravinsky, Anatol Liadov, Aaron Copland, William Grant Still, Elie

Siegmester, and Clare Grundman. Such men are already famous in the field of music and band arrangements of their works usually merit our careful consideration.

However, there are many other composers of the day who are in the process of turning out much serious and worthwhile music who merit much more attention than they are receiving both from band directors and from the publishers. We need to give our younger generation of composers a greater chance to be heard. I subscribe most enthusiastically to the motto on the program mentioned above "To Encourage Wind Instrument Composers." All praise to Arthur Williams and George Wain at Oberlin. I would like to see more famous bands championing the works of wind instrument composers as yet unknown.

It has often seemed to me that the medium of composition for cornet or trumpet solo has been insufficiently explored by serious composers. The late Ernest S. Williams wrote some fine concertos for cornet, as well as a fine symphony which has been a great artistic success, if not a financial one, but too few men of Williams' caliber have explored this field.

The average cornet solo played by the virtuosi on the instrument is either a potpourri of well known folk tunes or else a polka on the grand scale in which every opportunity to exploit the possibilities of triple tonguing is utilized. As a consequence we find that most cornet solos have tended to fall into a rigid pattern in which most of the musical content could best be described by the single word, "tripe."

Few of the great composers of the past attempted to enrich the literature of the trumpet, partly, of course because until fairly recently, the instrument had not reached its present state of perfected design. Then too, the tone of the nineteenth century trumpet did not probably appeal to the ears of the masters then living.

Today, however, whether we like it or not, the cornet and trumpet are immensely popular as solo instruments and for this reason if no other deserve a much better literature than they have. All the above could also as well be said for the trombone, baritone or euphonium, and the tuba, the latter especially having been ignored by inspired composers. The horn has fared somewhat better as there are some fine works extant for it, by the great masters.

The woodwind instruments, especially flute, clarinet, oboe and bassoon have a fairly complete solo literature. However, much more is needed to meet growing contest requirements and the field of small ensemble music is to my mind still wide open.

As I stated in my column last month, this magazine plans soon to sponsor a contest for the best arrangement for small band ensemble submitted by a student on the high school level. All this is in line with our attempt to foster better arrangements by the on-coming generation of composers and arrangers. There never has been and never will be a sufficiency of really good music available.

One contest alone, however, cannot fill in all the missing places in the literature. More and more musicians are going to have to be encouraged to write more and better music for the solo wind instruments as well as the various sized ensemble groups. This seems to me to offer quite a challenge to the composers and publishers of the music of the future. It will be interesting to see what the next ten years bring forth in this direction.

See you next month!

**SMART STYLING  
FINE TAILORING  
LONG WEAR**

## Make Craddock America's Outstanding Uniform Value

Year after year, America's leading school bands choose Craddock Uniforms because they are "tops" in style, design, appearance, fit, and workmanship. All factors considered, Craddock uniforms cost less per year to own—afford greater personal pride and satisfaction. Buy Craddock, the choice of champions.



• "The Craddock Bandsman"—chock-full of practical, original uniform design ideas is available without charge to superintendents, principals and band directors only. Others, \$1.50 per copy.



**The  
CRADDOCK  
UNIFORMS**

CRADDOCK BUILDING KANSAS CITY, MO.

## UNIFORMS

**Specializing in  
Designing  
EXCLUSIVE  
Band and Orchestra  
Attire**

Tell us what you have in mind. We will design and submit sketches and designs.

**Marcus Ruben, Inc.**  
Dept. 8, 625 So. State St.  
Chicago 5, Illinois



**EYE CATCHING  
TOP QUALITY  
BAND UNIFORMS**

Let STANBURY design your new uniforms in the latest style, color and materials. You'll like STANBURY personalized service and prompt shipment.

Write for Illustrated Catalog

**STANBURY & COMPANY**  
210 W. 8TH ST., KANSAS CITY 8, MO.

**New Uniforms  
Will Improve Your Band**

**DRESS  
"STRIKE UP  
THE BAND"**

ESTABLISHED 1900

Makers of  
**HIGH GRADE  
UNIFORMS**

Competitive Prices

**GELHAAR  
UNIFORM COMPANY**

WRITE FOR FREE  
CATALOGUE  
AND BROCHURE  
ON BANDS

### Back Issues

Most all back issues of **THE SCHOOL MUSICIAN** are available. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

Current and two immediately preceding issues ..... 25c per copy

Issues more than three months old, and not more than nine ..... 40c per copy

All issues more than 10 months in arrears ..... 60c per copy

Cash must accompany order.  
Include postage.

**pose?**  
Own Music"  
position. No.

y, Dept. 21,  
17, N. Y.

**ur  
ume**

ound into fine  
covers. Gold  
anding mailing  
accompany all  
ember, '47 to  
l. 17 and one

**ician**  
Chicago 4, Ill.

## How to Play the Accordion

# Let's Teach and Use More Accordions In School Bands and Orchestras

By Anna Largent

213 Williams St., Aurora, Illinois

### Relaxation and Recreation

We play games for relaxation and get a lot of fun out of it. Children need not be given lessons with the sole object of making musicians of them, but as an addition to a happy home life, and an added interest in school work, that makes music with its cost of lessons and instrument, a fine investment for life. It pays off continually by fostering healthful entertainment within the family circle and friends.

It has recreational value in the satisfaction one feels as each technical difficulty is mastered, or when a scale, or solo is smoothly rendered. True music educators want to educate, and elevate those who choose music as their profession, but relaxation and recreation is also a part of music study.

### The Hurrying Habit

Most pupils allow themselves an hour of practice per day and in order to get all of their practice in, start the habit of hurrying. If a pupil will not limit his practice period, but during that time listen for tone, it will prevent anxiety at having to finish in a certain length of time. The habit of playing fast will cause rhythmic difficulties. It is not a question of how many notes are played within an hour, but what the mind absorbs during the practice period, that in the end really counts.



## DALBEY OILS

For Slides and Valves

Perfect lubrication for slides and valves. Long lasting; smooth as velvet; will not gum; prevents corrosion and wear.

Sold at All Music Stores

25c



MAKE INSTRUMENTS  
LAST LONGER...with

## HOLTON ELECTRIC OIL

Dependable lubrication reduces wear... prevents corrosion... keeps valves responsive. Use the Electric Oil that matches the high standards of the HOLTON instrument line. Buy it from your music dealer—

with  
Plain Cap  
25c

with  
Drop Applicator  
30c

FRANK HOLTON & CO.  
EKAHORN, WISCONSIN

### Tone-Color

Among the great composers and masters, some used their virtuosity in a powerful way and others in a delicate way. In just the same way that each of us speaks in a different tone of voice, so does every accordionist use a different touch in playing. The accordion is a very sensitive instrument and the improper use of the fingers may alter the tone-color of an entire composition. Since the touch is such an important factor in musical ex-



Carol Taske of North Aurora and Henrietta Augsburg of Eola, Illinois, pupils in Madonna High School who entertain at all social activities of the school.

pression, it is of the utmost importance that the student have perfect command of his fingers.

### Finger Drills

To attain technic, the main point is to drill the five fingers. A great deal might be written about technical exercises for the accordion. Each teacher and most music schools have their favorite studies to recommend and there is a multitude of wisdom among the counselors. But the earnest student will soon realize that his chief aim must be the production of beautiful tones and accurate execution. That fast and sloppy playing is taboo on the accordion and can be detected instantly. I would suggest a fifteen minute period practice slowly in Hanon Accordion Instructor.

### Chord Playing

To obtain proper effect from a chord, all the notes of each chord must be struck with equality of touch, force and pressure. It takes a great deal of study and attention on the part of a student to attain a good staccato and legato chord, for the equality must be not only in touch but also in time. Not only must the five fingers be drilled but the arm muscles for chord playing.

Hear as many good accordion soloists as possible, mark their style, phrasing, interpretation, and prepare the pieces



Harry H. Nigro, veteran band director of West Aurora School District, gave a concert Friday evening, April 1st, in the West Aurora High School auditorium. Mr. Nigro was the first bandmaster of the famous Mooseheart School, served in the Navy of World War One and has been in the West Aurora Schools 22 years.

they perform accordingly until individual powers of interpretation are attained.

In a general way tradition should be accepted, since they are the result of the experience of the great artists of the accordion, many of whom can be heard over the air waves today.

### Ear Training

The ear is a delicate organ which has to be carefully treated, if it is to do its work to perfection. The student must be able to distinguish intervals and chords with discrimination, as well as pitch, and all the shades of sound. It must also be able to discriminate every degree of power, beauty, meter and rhythm.

The consummation of an accordionist's art is to make a composition sound beautiful, interesting and full of meaning through its contrasts, climaxes, pauses and emphasis in order to play upon the emotions of his audience. In so doing the student must acquire precision, equality, dexterity and power in his hands and fingers.

### New Releases for the Accordion

Leeds Music Corporation Radio City, New York. Leeds Hit-Strumental Series No. 1, 2, 3. In No. 3 Music and words contents Galway Bay; The Pussy Cat Song; Now Is The Hour; Brush Those Tears From Your Eyes; Bella Bella Marie; Little Girl.

Charles H. Hansen Music Co., 1674 Broadway, New York, N. Y. Series No. 19. Music, no words. Cruising Down The River, My Darling, Once In Love with Amy, I Love You So Much It Hurts, Little Jack Frost Get Lost, Sunflower.

O. Pagani Co. 289 Bleecker St., New York, N. Y. Tango of Roses arr. by Gaviani; Frosinette Novelty and Valse Triste arranged by Gaviani. Write for their catalog. Pagani edition complete.

Belwin, New York. Three parts. The Three Musketeers; Four Bells and All's Well; Chop Sticks; Blue Boogie; In A Persian Market.

Accordion Music Pub Co., 46 Greenwich Ave., New York, N. Y. Pietro Deiro arrangements Hungarian Rhapsody No. 2; Light Cavalry Overture; Beautiful Days,

(Please turn to page 42)

# Classified

## INSTRUMENTS AND REPAIRS

**CRACKPROOF** String Bass, bargain \$137.50. King Goldlacquered Valve Trombone Outfit, \$87.50. Slightly shopworn Glockenspiel outfits, close out, \$47.50 each. Ludwig 2 1/2 octave Vibraphone with cases, bargain \$295.00. Set of Deagan Orchestra Bells in case \$35.00. Set of slightly shopworn Pedal Tympani, bargain \$265.00. Leblanc silverplated Boehm Bass Clarinet outfit, terrific bargain, price \$257.50. Lightweight Gold-lacquered E Flat Sousaphone \$187.50. Holton Silverplated Tenor Saxophone outfit \$142.50. Buffet Conservatory system English Horn outfit, bargain \$295.00. Cerveny Gold Lacquered double French Horn outfit for left handed player in excellent condition, special low price \$265.00. Hundreds of other bargains available. Write for Free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

**NEW** Professional Artist Moennig Bassoon \$595.00; used Riedl Bassoon \$385.00; used Guy Humphrey Bassoon \$345.00; new Cabart Oboes \$250.00 up; new Cabart English Horns \$345.00 up; Loree Oboe \$550.00; Fine French new Bass Clarinet \$350.00. Complete in cases. Baxter-Northrup Co., 837 So. Olive Street, Los Angeles 14, Calif.

**BAND INSTRUMENTS** repaired and refinished. Specialists on bass horns. Gold and silver plating, lacquering. Polished, satin and sandblast finishes. Valve rebuilding. Fast, guaranteed service. Estimates furnished. Handling work for Dealers all over the South. Write for "FREE" price list. Lewis Plating Company, 237 Trinity Ave., S. W., Atlanta, Georgia.

**ATA J. (BILL) JOHNSON'S** Musical Instrument Exchange of Grand Rapids, Mich. are: Brand New Selmer French Wood Clarinets in Cases \$175.00. York BBb Sousaphone, Silver Plated \$250.00. York Eb Sousaphone, silver plated \$250.00. Upright Pan-American BBb Bass \$225.00 in case. King Double French Horn in Case \$300.00. A Single Horn in Case \$135.00. A Kohler Clarinet in "A" \$125.00. Armstrong Flutes \$105.00. Hand-tuned Tympani \$125.00. Vincent Bach 8" Bell Trombone in Case \$185.00. 1 Recording Model Large Size York BBb Bass and Stand \$375.00. Several Oboes, all makes \$100.00, \$150.00, \$200.00, \$250.00. A Martin Baritone Saxophone, complete with case \$275.00; together with 300 cornets, trumpets, trombones, metal clarinets, all excellent instruments in every known make, prices \$40.00 to \$65.00. Repair department is the best in the State backed by 300 years of experience. Let us know your needs. We have anything you may want. Price List available on request. 46 South Division Ave., Grand Rapids, Michigan.

**BLESSING** gold lacquer BB sousaphone \$275.00. Conn oboe \$150.00. Selmer metal clarinet \$75.00. Pruefer wood clarinet \$95.00. All instruments like new. Lots of other bargains. Send for free bargain and repair price lists. Musicians Supply & Repair Co., Elkhart, Indiana.

**BARGAINS:** Conn trumpet, new World Symphony Model, like new \$95.00. King trumpet, Demonstrator \$125.00. King Mellophone in case \$85.00. Reynolds single French Horn, brass lacquered \$175.00. Holton Collegiate Model, bell front baritone \$150.00. Olds trombone, silver plated like new \$95.00. King trombone, large bore \$80.00. Pedler bass clarinet \$395.00. Bettoney Cadet Flute, key of C, closed G2 like new \$100.00. Armstrong Flute \$110.00. Kohler Alto Clarinet \$295.00. Barkley Wood clarinet \$110.00. Pedler Ebonite clarinet like new \$90.00. Kohler Wood clarinet \$105.00. Cavalier Metal clarinet \$40.00. Ludwig & Ludwig concert Drum, separate tension \$25.00. Bell Lyre regular size \$65.00. Slingerland street drum 10x14 white pearl finish \$38.00. Conn piccolo D3 \$80.00. Buescher Alto Saxophone \$90.00. Conn Tenor Saxophone \$130.00. Gretsch Baritone saxophone \$110.00. 400 other bargains. Write for list. You can save money, by buying now, at the Crestline Music Shop, Crestline, Ohio.

**GENUINE** Heckel Biebrich Heckel system bassoon outfit \$695.00. Loree Conservatory system oboe outfit \$395.00. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

## Are You

ready to release those unused instruments, uniforms, equipment now lying idle in your storage room. Just run a classified ad in **The SCHOOL MUSICIAN**. See the quick eagerness of those who need what you don't need.

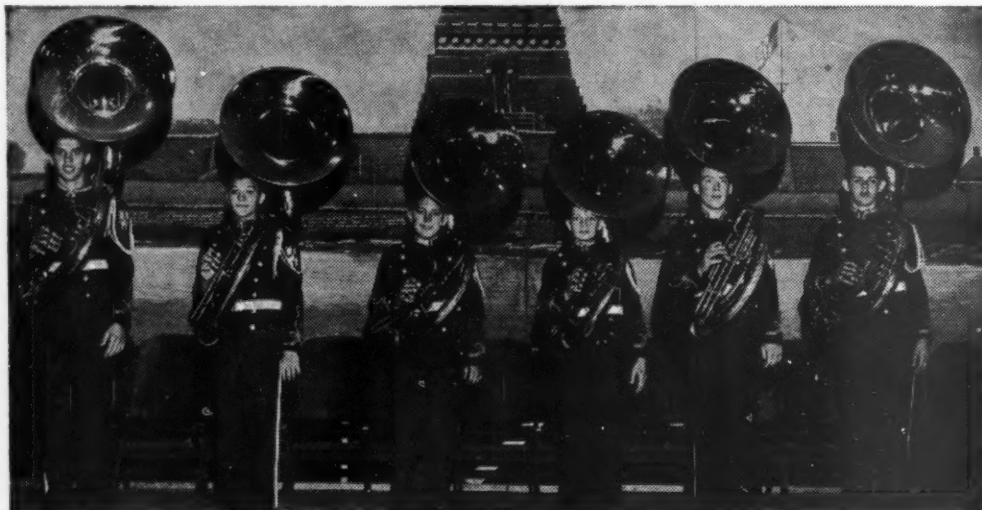
Only 15c a word: 25 for \$3; ten cents each additional word, or 50 for \$5. Count each word. Cash MUST accompany each order.

## INSTRUMENTS AND REPAIRS

**HUNDREDS** of reconditioned cornets, trumpets, trombones, alto horns, mellophones, just what schools are looking for ranging in price from \$57.50 up. Big stock of sousaphones \$195.00, up. Upright bass horns from \$89.50, up. Baritone horns from \$72.50, up. Hundreds of saxophones from \$49.50, up—C melodies, sopranos, altos, tenors, baritones, etc. Rampone Albert system bass clarinet \$187.50. Bettoney conservatory system Bassoon \$135.00. Heckel system Bassoon \$365.00. New Heckel system bassoon outfit \$595.00. Selmer Boehm system alto clarinet outfit \$365.00. Pan American Conservatory Oboe \$197.50. Kruspe Double French Horn \$395.00. King Double French horn \$325.00. Kruspe single French horn \$225.00. York single French horn \$157.50. Conn silver plated BB sousaphone \$395.00. Holton silverplated Eb sousaphone \$325.00. Goldlacquered small size bell front Eb recording bass horn \$225.00. Conn Gold-lacquered Eb bass horn \$162.50. York gold-lacquered BB upright bass horn \$187.50. Holton silverplated bass trombone outfit \$165.00. King silverstone cornet outfit \$147.50. Selmer gold-lacquered trumpet outfit \$135.00. Selmer gold-lacquered tenor saxophone \$265.00. Buescher Aristocrat goldlacquered tenor saxophone \$185.00. Conn goldlacquered tenor saxophone \$185.00. Pan American silverplated tenor saxophone \$135.00. Buescher goldlacquered Baritone horn \$127.50. Conn silverplated baritone horn \$147.50. Pan American silverplated alto saxophone \$97.50. Conn silverplated alto saxophone \$125.00. Buescher silverplated bass saxophone \$195.00. Conn gold-lacquered baritone saxophone \$225.00. Conn Conquerer goldlacquered trombone \$147.50. Set of new Pedal Tympani \$290.00. Olds trombone \$147.50. King 2 front bell recording Euphonium with case \$265.00. Super Olds trombone \$165.00. Lyon & Healy, 5 valve double bell euphonium \$125.00. Conn Capron trumpet with case \$145.00. Buescher goldlacquered baritone saxophone \$225.00. Kohler silverplated sax fingering oboe \$197.50. Jenkins goldlacquered sousaphone \$195.00. Violin outfit \$18.50, up. New violin outfits \$24.50, up. Used cellos, \$42.50, up. Buescher 400, goldlacquered tenor saxophone, like new, \$295.00. New Viola outfit \$39.50, and hundreds of other bargains to select from. Write for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Avenue, Detroit 26, Michigan.

**RECONDITIONED** French Horns, like new. Double Sansone \$300.00; Schmidt \$300.00; Kruspe \$300.00. Empire Sansone \$295.00; Single Bk Empire \$200.00; King \$225.00; Alexander \$275.00; Sansone \$290.00; Single F Empire \$175.00; Sansone \$225.00; Blessing \$190.00; American Standard \$150.00; Schmidt \$200.00. Trumpets, Sansone \$125.00; Bach \$150.00; Vega \$125.00; Empire \$65.00; Martin \$120.00; Conn \$100.00; Besson \$175.00. Many others, send us your wants. Sansone Musical Instruments, 1658 Broadway, New York, N. Y.

**See Next Page for More Interesting Bargains**



Backing up the Crusader Band of Wellington, Kansas, a strictly First Division outfit under the direction of G. S. Berentz, are these young heroes of the double bass. "They do a great job for the band without justifiable glory," writes Instrumental Supervisor Berentz. "We believe this bass section is one of the outstanding choirs of the band both in looks and playing ability and they really put out plenty of rhythm and fine music." They are left to right: Ronald Dwyer, Harold Whitaker, Ralph Cyphers, Charles Frambers, Donald Leas, and Richard Norris.



## Classified Continued

### UNIFORMS

**FOR SALE:** 35 Band Uniform Trousers, Navy blue with red stripes, 23 caps to match plus one shako. Principal, St. Ambrose Academy, Davenport, Iowa.

**THIRTY-FIVE** used band uniforms, good condition, sizes ranging from Junior to Senior High School students. Color—orange and black. Each uniform consists of trousers, short jacket, cape and hat. Sample uniform sent on request. Address inquiries to Band Director, Royersford High School, Royersford, Pa.

**FOR SALE:** 46 Used blue trimmed in gold high school band uniforms in good condition at \$17.50 a uniform including the cap and belt. Also a drum major and director uniform. Write Mrs. Ted Peppiatt, Pres. of Rifle Bandmothers Assn., Rifle, Colorado.

**FOR SALE:** Thirty-five Navy Blue and Orange band hats (Pershing Style), also thirty-five Navy Caps with Orange Satin Lining, also beautiful Navy Blue, Majors Uniform, of finest Whipcord. For further information write Band Director, Eden High School, Eden, Idaho.

### IT PAYS TO ADVERTISE

Only 15c a word: 25 for \$3; ten cents each additional word, or 50 for \$5. Count each word. Cash MUST accompany each order.

## Terms of Subscription

Per year \$2.00 2 years \$3.50

Foreign, per year \$2.50

### Bundle Sub. Plan

Let your entire student musician body enjoy and benefit by reading **THE SCHOOL MUSICIAN** regularly. One or two library or handroom copies are insufficient.

By the **NEW BUNDLE PLAN** you get ten, twenty-five, or fifty copies every month which may be distributed to certain individuals or used for class reading. This is a new economical way to get complete coverage of valuable information.

Here are the new bundle rates:—

10 Copies Monthly for. \$15.00

25 Copies Monthly for. 27.00

50 Copies Monthly for. 50.00

10 Months, Mailed to One Address.

Start your Bundle Plan now. Get your first bundle of news and information for your instrumental students. Quantity may be increased as required. **ORDER NOW.**

Subscription orders accepted only when fully covered by cash. **THE SCHOOL MUSICIAN** is published monthly except July and August. Mailing date generally the 10th of the date month.

### UNIFORMS

**BEAUTIFUL** Drum Majors outfit, red gold (Tall 40) \$20.00. Blue \$15.00. White \$10.00. (20) Black (A.F.M.) Band coats \$30.00. Uniform Caps made to order \$2.75. New Red Caps \$2.50. 40 Purple capes \$40.00. 30 New Purple Mess Jackets, juveniles \$45.00. (15) Blue new coats \$22.00. (60) New White military collar coats \$90.00. (60) Blue Band Coats, caps, white belts, bargain \$300.00. Forty white Palm Beach coats \$40.00. Majorette costumes \$7.00. Shako assorted colors sizes \$4.00, \$5.00. Directors coats \$7.00. Caps \$2.50. Singlebreast tuxedo suits \$15.00. Doublebreasted \$30.00. Latest style Full Dress (tails) Suits \$35.00. \$30.00. Orchestra coats white \$4.00. Shawl collar coats doublebreast Beige Blue White \$8.00. Leaders Shawl collar coats \$5.00. Tuxedo shirts \$2.50. Tuxedo Trousers all sizes \$6.00. Ladies gowns formal 3 for \$10.00. Minstrel wigs new \$2.00. Comedy suits \$7.00. Chorus sets. Curtains Black velvet border (2 1/2 x 82) feet \$25.00. Beautiful Green Gold Curtain (9.4 x 17) \$25.00. Forty brand new Red Gold Band Jackets Juvenile sizes \$150.00. Free Lists. Wallace, 2416 N. Halsted, Chicago, Illinois.

**70 UNIFORMS** in good condition, price reasonable. Navy blue coats, all wool serge, double-breasted, with gold buttons, gold braid on sleeves and gold citation cord. Royal blue trousers, whipcord with gold stripe. Write Mrs. J. M. Waggoner, Secretary, Band Mothers Club, Iowa Falls, Iowa.

**FOR SALE:** Fifty (50) band uniforms, caps and capes (military style) in good condition. They are black with orange trim and lining. Sample on request. Write W. H. Spillers, District Supt., Route 9, Box 454, Fresno, California.

**55 HIGH School Band Uniforms**, maroon and gold coat, trousers, cap and belt. Excellent condition. Bargain. Write Box 39, c/o The School Musician, 78 E. Jackson Blvd., Chicago 4, Illinois.

### REED MAKING

**BASSOON REEDS.** Handmade by first bassoonist United States Marine Band. \$1 each. William Koch, 5022 38th Avenue, Hyattsville, Maryland.

**MAXIM OBOE REEDS,** handmade, selected cane, easy blowing, beautiful tone, perfect pitch, packed individually \$1.25, 3 for \$3.25. Sold by maker only, formerly Philadelphia Symphony, Goldman Band, Maximo Waldo, 1475 Grand Concourse, Bronx, N. Y.

**REEDS—OBOES:** I will make your reeds perfect as the ones I use at Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch: \$1.50, 6 for \$8.00. French cane and all reed making materials and tools. Used Loree oboes and English horns. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

**OBOE REEDS,** made from imported cane. Quality guaranteed. \$1.00 each; 85c plus old tubes. Try them. Also E horn reeds. Russell Saunders, Box 157, Elkhart, Ind.

### MISCELLANEOUS

**FRENCH HORN** recitals for Assemblies and Brass Consultant Middle Atlantic States November 1949. South March 1950. Bertram N. Haigh (ex-Minneapolis Symphony) Eastern College of Education, Cheney, Washington.

**PROFESSIONAL Drum Heads.** Drummer's best source of supply. Best in field. Reasonably priced. Prompt deliveries. Full line of heads in stock. 14-inch mounted snare or batter \$3.50 each. 15-inch \$4.00. 16-inch \$4.50. 26-inch Bass \$10.00. 28-inch Bass \$12.00. Send orders to: Drum Heads, 1512 Hyde Park, Chicago 15, Illinois.

**FOR SALE:** Book, "Orchestra Bowings" by Elizabeth Green. \$1.50 postage prepaid. Address Miss Green, Burton Tower, Campus, Ann Arbor, Michigan. Enclose money order or check.

**DRUMHEADS.** A complete line. High quality, 18" Head 14" drum \$3.50, mounted \$4.00. 19" Head 15" drum \$4.00, mounted \$4.50. 33" Head 28" drum \$15.00 mounted \$16.00. Mail in old hoops if possible for perfect fit. Give name and kind of drumheads are for. T. J. Dalbey, 7821 Stony Island Ave., Chicago 49, Ill.

**FOR SALE:** Original Herbert Clarke cornet records; all in excellent condition. Upson Howard, Blackville, S. C.

### WANTED TO BUY

**WE WILL PAY HIGH PRICES** for your musical instruments. Especially need metal, wood and ebonite clarinets, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

### Accordions

(Begins on page 40)

Beautiful Brunette, Il Guarany Overture, Concerto in A, B, and C; Albania.

Vitak-Elsonic Co., 4815 South Ashland Ave., Chicago, Illinois. The House of polkas. International, Polish Bavarian, Bohemian, Italian, Swedish.

Rubank Inc., Chicago, Illinois. Rubank Assembly Hour; Rubank Accordion Band Folios. Write for their catalog, just the thing for young bands.

### Questions and Answers

**Dear Mrs. Largent:** We are 18 years of age and did not have an opportunity to study music before this. We would like to play together, accordion and guitar. No. 1. Do you think we are too old to start? No. 2. How long would it take before we could learn to play? No. 3. Will you give us the names and addresses of Music Merchandise Firms?—John R. and Henry K., Montana.

**Answer:** No. 1. No one is too old to learn to play an instrument that they love. No. 2. It will depend on the amount you practice to get the desired results. Off hand I would say you should be able to play simple tunes in several weeks. No. 3. Chicago Firms: Lyon & Healy Co.; Carl Fischer Co.; Lyons Band Instrument Co.

**Dear Mrs. Largent:** I play the trumpet and accordion in a dance band. The other members of my dance group claim that I drown them out with my accordion playing. What is wrong with my playing?—Jerry A., Illinois.

**Answer:** You must become tone conscious and blend in with the other players; though, I would say that in a dance band you must achieve a solid tone that will make itself felt on the dance floor. Practice bellows control, how to increase and decrease the volume. You control the tone by means of the attack and the various speeds of the bellows. Play a light staccato bass.

**Dear Mrs. Largent:** We attended an accordion recital recently and all of the soloists played sitting down. Our teacher insists that we stand. Which is correct?—Estelle G., Indiana.

**Answer:** I had to condense your letter and wish to say first that your teacher is a noted educator, one of the finest men in the music field. Music educators of the accordion decided that the accordion can be played either sitting or standing. Both positions are correct. If a player is going to play several numbers, then play the first standing and the others sitting due to the weight of the instrument. More attention is focused on a standing musician.

LIFTON CASES FEATURE **Lifton** 3 PLY VENEER THROUGHOUT

THE GREAT ARTISTS ENDORSE THE **Lifton** INSTRUMENT CASES

OBTAINABLE AT MUSIC DEALERS WHO SELL "QUALITY CASES"

Y

ES for your  
metal, wood  
es, bassoons,  
phones of all  
aphones, pic-  
ones). Write  
ash appraisal.  
s. Adelson's  
46 Michigan

y Overture,  
bania.  
th Ashland  
House of  
Bavarian,

ois. Rubank  
ordion Band  
og, just the

ers

re 18 years  
opportunity  
We would  
on and gul-  
are too old  
ould it take  
No. 3. Will  
addresses of  
ohn R. and

too old to  
t that they  
nd on the  
the desired  
you should  
s in several  
ns: Lyon &  
Co.; Lyons

the trumpet  
d. The other  
claim that I  
ordion play-  
playing?—

e tone con-  
her players;  
in a dance  
ld tone that  
dance floor.  
to increase  
You control  
ack and the  
ws. Play a

attended an  
d all of the  
Our teacher  
n is correct?

e your letter  
your teacher  
e finest men  
cators of the  
ccordion can  
anding. Both  
layer is go-  
a, then play  
thers sitting  
ument. More  
tanding mu-

OUT

CASES

CASES"

ic to

PL